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ASPECTS OF INDIAN MUSIC

A series of special articles and papers read at the music symposia arranged by All India Radio

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PREFACE

From 1955 to 1963 All India Radio arranged annual music symposia at the time of the Radio Sangeet Sammelan. Each year a particular aspect of Indian music was taken up for study and discussion.

Some of the papers read at the symposia, and some specially written articles, have been brought together here. It is hoped that the publication will be of interest to the students of Indian music as well as the general reader.

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KARNATAK MUSIC

G. N. BALASUBRAMANYAM

BROADLY speaking, the territory bounded by the Vindhyas to the north, the Bay of Bengal to the east and the Western Ghats to the west is recognised as 'Karnatakam'. *Sampradaya* means a tradition of music handed down to us through centuries of experience, research and knowledge. Its glory is extant in set compositions like the *varnams, chittai, tanams, kirtanams* on the one hand, and the *manodharmam* of great *vidwans* while rendering *raga, alapana, tanam, neraval, pallavi, swaram,* etc. on the other. It would seem sufficient for our present purposes to call as the Karnatak *Sampradaya* or Bani the traditions in this art as practised in the last 80 to 100 years. *Sampradaya* is conditioned by factors like time, region, standards of appreciation among *rasikas* and the capacity of *vidwans*. For instance, I have heard veterans in the field frowning upon a very popular musician years ago for rendering the *gandhara* in the Kalyani *raga* without *gamaka* "in violation of *sampradaya* !" It is now common knowledge that the same *swaram* is being rendered both ways nowadays. Similarly, several other art forms considered *asampradaya* 50 or 60 years ago are now accepted; for example, *neraval* and *swaraprastaram* for *kritis, trikala, anuloma* and *pratiloma* for *pallavis,* etc.

Though changes from time to time are inevitable, the basic structure and pattern of Karnatak music have remained essentially the same. Melodic patterns in Karnatak music have an individuality of their own, e.g., the *kriti or kirtanam, tanam, pallavi,*

ragamalikas with or without *tala, talamalikas, tevaram, tiruttandakam, sindu, temmangu, varnam* and so on. These are forms characteristic of and existing solely in the realm of Karnatak music.

Bani in popular parlance would mean path or *marga*. Many *ragas* characteristic of Hindustani music have now found their way and established themselves as *ragas* of Karnatak music. Behag, Sindubhairavi, Kanada, Hamirkalyani, Khamas, Jenihuti, Dwijavanti, Surati, Kafi, Atana and Bilhari are instances in point. Differences in nomenclature and articulation there may be, but these *ragas* have been assimilated into our system with advantage by our musicians. Unlike the Karnatak system, the Hindustani system is more elastic and flexible and comparatively free from inhibitions and restrictions. For instance, in the North there are several *gharanas,* each one handling one and the same *raga* differently. In the South, everywhere every *raga* is rendered alike. Again in the Hindustani system, several *ragas* have arisen from a single root with noticeable difference. For instance: Darbari Kanada, Kafi Kanada, Adana, and Nayaki Kanada. Similarly, Meghmalhar, Sarangmalhar and Gaudmalhar have all sprung from Malhar.

The most noteworthy feature of Karnatak music is the *gamaka shuddha.* Our *Sampradaya* recognises the *prayoga* of *gamakas* and *anuswaras* while rendering *ragam, swaram* or *tanam.* It is possibly for this reason that *tanavaranas* in quicker tempo and replete with *gamaka shuddha* are given great importance by our *vidwans.* Similarly, it is the *gamaka shuddha* in rendering *tanam* that gives its characteristic individuality to the Karnatak style. The *gamakas* of the Karnatak system may be said to be more emphatic. There are some *gamakas* peculiar to this system.

One important and characteristic aspect of Karnatak music consists in the tempo of rendering *raga alapanas.* As in the Hindustani music, we have the *chouka, madhyama* and *drut layas* in our music. But the South Indians feel that long passages of *vilambit* and *drut* are somewhat compartmentalised. We mix all three and introduce *sangats* in all tempi. This is well illustrated in the *sangatis* of many *kirtanams.* The three tempi with four, two

and one *kala choukam* is a noteworthy feature of the Karnatak style. Hindustani musicians do excel in variations of tempo but not perhaps necessarily in the progressive order of our style.

Yet another interesting feature of Karnatak music is that while some systems of music lend themselves to be easily notated, our scholars have proved the futility of notating our *ragas* and even *kintanams* in their real and full spirit. For instance, the note *ga* in the *raga* Sahana acquires three distinct values in terms of *sthana, gamaka* and *shruti* in different contexts. This cannot be studied from a textbook but can be learnt only by listening to a traditional rendering in accordance with *Sampradaya.* It is for this reason that we consider keyboard instruments like the piano, the harmonium and the jalatarang unsuited for the reproduction of the Karnatak style. It is common knowledge that one and the same note acquires different values and shapes due to *sthayi nyasa, amsha bhedas,* etc. Bhairavi and Manji are instances. Similar instances of twin *ragas* are Janaranjani and Purnachandrika, Arabhi and Devagandhari.

The ramifications of the *raga* and *tala* in our system are unique. There are hundreds of *raga* and *tala* varieties, but each one of them can acquire an individuality depending upon the genius and *sadhana* of individual *vidvans.* For instance, Tyagaraja has composed 26 songs in Todi, 20 in Kalyani, 14 in Kamavardhini, and 13 in Varali. Each of the songs in the same *raga* has a separate entity lending itself to the interplay of the *manodharma* of different singers within established bounds. There are, similarly, other great composers like Dikshitar, Shyama Shastri and Swati Tirunal. Again, the *Kirtanam,* a musical form shaped by Bhadrachalam Ramadas and perfected by Tyagaraja, is a unique feature of our system.

Ragam, tanam and *pallavi* is the high watermark of our music. A proper study of this particular aspect of our music would reveal the place of rhythm and tempo, of melody and *ragabhava* and the genius of our master-minds in evolving our system. The order of items for the *kacheri*—starting from the *varnam,* then passing on to *madhyama kala kritis* (with *raga alapana, neraval* and *swara*) then to the *chouka kala* with appropriate proportions

of *ragam* and *svaram*, then more *madhyama kala kritis*, and reaching the climax in *ragam-tanam-pallavi*—is significant. The *ragamalika* without the restrictions of *laya* is another peculiar feature. In *viruttam* and *slokam*, where the accent is on the *sahitya* and the *ragabhava*, the *Sampradaya* has a charm of its own.

In my opinion, it is the *madhyama kala*—and this is an important aspect of the Karnatak music—which gives endless scope for improvisation and *manodharma* to the performer. The *madhyama kala* tempo of so many of our compositions and the style of most of our well-known musicians bear testimony to this fact. This by no means places the *chouka kala* at a discount. Beyond doubt, the *chouka kala* songs and *padams* reflect the soul of our *ragas*. But experience has shown that *chouka kalam* is best enjoyed by audiences with cultivated taste. Its place is thus the chamber with a limited, discriminating audience. My view is that the true Karnataka Bani should adequately provide for the three degrees of speed, the *madhyama kalam* getting the lion's share and the *chouka kalam* having just the minimum that would not tire. It is these aspects when found in the Hindustani music that we in the South are able to appreciate most.

EXPERIMENTS IN ORCHESTRATION OF INDIAN MUSIC

D. T. Joshi

In India, the term 'orchestra' is loosely applied to a group of instrumentalists playing together a given piece of music. This is hardly a satisfying definition, for 'orchestra' is not just an instrumental ensemble, but something more. From its Greek origin, when the word stood for the portion of the theatre between the auditorium and the stage, it has acquired a different connotation today. In its present usage, an orchestra constitutes a band of instrumentalists playing instrumental or symphonic music under a conductor.

The orchestra, thus, is of Western origin. It was during the time of Mozart and Haydn that the essential features of the orchestra began to be standardised. Since then it has made rapid strides and has considerably grown in size. Experiments in orchestration had been conducted by Bach and his contemporary, Handel. Bach, in particular, showed a great insight in the choice of instruments which varied from one composition to another.

The full utilisation of tone, colour and timbre of the instrumental groups and a well-defined balance of forces in the orchestra came a little later. The evolution of wood-wind, brass and percussion led to an increase in the size of the orchestra. A full symphony orchestra today consists of over a hundred players with distinct string, wind and percussion groups.

Until recently, the orchestra, as it is understood in the West, was quite foreign to Indian music, although a combined instrumental group was not unknown in India. In ancient architectural ruins we do come across scenes depicting groups of musicians

playing different instruments of the string, wind and percussion variety. We also have evidence of the existence of some kind of ensemble during the Gupta period. It is said that a band of instrumentalists was in attendance whenever the royal party went out on excursions. Later, during the Muslim rule, the 'Naubat' gained popularity and was an important feature of every festive or ceremonial occasion. In recent years, laudable attempts at the formation of an Indian orchestra on purely melodic lines were made by some of our noted instrumentalists. Ustad Allauddin Khan, as the leader of the Maihar Band, did some pioneering work in this direction. Boral, Timir Baran and Shirali, to name only a few, have also made valuable contributions to the popularity of orchestral music. The Indian 'talkies' saw the birth of a new kind of orchestra which visibly betrayed the influence of Western jazz. To give orchestral support to film songs, foreign instruments, hitherto taboo in Indian music, began to be used with impunity.

The greatest difficulty in the formation of an Indian orchestra arises when we take into account the essentially individualistic nature of our music. The orchestra offers no room for individual improvisation. It calls for absolute team spirit and discipline. The success of the orchestra depends on the concerned effort of the entire group of instrumentalists. Uniform blowing of wind instruments, uniform plucking and bowing of the strings and thumping of the percussions are absolutely necessary. Moreover, harmonic and contrapuntal devices employed in Western orchestra often run counter to the musical traditions of our country. We cannot possibly introduce harmony in our orchestral compositions without jeopardising the basically melodic character of Indian music.

The modern orchestra consists of several groups of instruments, each of which has a distinct tonal colour. It is the task of the conductor to assign different pieces from the orchestral composition to the various groups or a particular instrument of a group at suitable intervals. This he can do only after he has taken into account the over-all tonal quantity and effect of each group of instruments. Even if the orchestra is based on some

classical *raga*, its different parts— *sthayi* and *antara* or *pallavi* and *anupallavi*—can be assigned, if necessary, to different instrumental groups. Indeed, the judicious selection of an instrument or a group of instruments for a particular piece of music is a difficult task which only a seasoned conductor can take up. In Indian orchestral music today we find a far greater use of bowed instruments—perhaps to lend a kind of melodic fullness to the piece.

Although the different stations of All India Radio had been broadcasting orchestral music for a long time, these attempts, for want of resources and material, did not satisfy the requirements of a modern orchestra. Some years ago, separate orchestral units were set up in the External Services Division of AIR and functioned independently under Ravi Shankar and T. K. Jayarama Iyer. In 1952, the two units were amalgamated and taken over by the Delhi Station of AIR. The combined units have been broadcasting selected compositions under the name of the National Orchestra of AIR *Vadya Vrinda*. This is perhaps the only Indian ensemble that roughly approximates to the proportions of a modern Western chamber orchestra.

Most of the orchestral compositions are attributed to T. K. Jayarama Iyer and Ravi Shankar. Musicians of the eminence of Panna Lal Ghosh and Emani Shankar Shastri have also some excellent compositions to their credit. It will thus be seen that AIR's conductors form a galaxy of distinguished musicians, steeped in the highest traditions of Indian music and yet not shy of new experiments.

The National Orchestra, which broadcasts periodically, consists both of North Indian and Karnatak musicians. Its strength varies from about 22 to 28 members according to the requirements of a particular piece. Of the many special compositions, the *Ritu Sangeet* and the *Rajsuya* deserve particular mention. In addition to the National Orchestra, items of the Hindustani and Karnatak music are also broadcast with the help of smaller groups of North Indian and South Indian musicians.

As far as possible, every care is taken to maintain a judicious balance of forces so that no group of instruments suffers at the hands of another group. The strings—about 15 in number and

all bowed—form the mainstay of the orchestra. But for two Sarods, no plucked instruments were used till recently, though occasionally instruments like the Veena, the Gottuvadyam and the Vichitra Veena are included to lend colour and force to the orchestra. The orchestra employs no brass and the wood-wind consists of two flutes and occasionally a clarionet. All the important percussions—the Tabla, the Mridangam, the Kanjira and the Dholak—are included.

In this combination of Western and Indian instruments, every care is taken to see that the compositions retain their Indian character. The Indian instruments lend a peculiar suppleness to their Western counterparts and the combined effect is at once pleasing and arresting.

As far as possible, the orchestra uses absolute pitch. All the members play from music. Scores are duplicated in English and Tamil. Part writing is used, but no harmony is attempted. The percussion instruments provide a kind of contrapuntal rhythm. Judging from the progress made by the National Orchestra in the course of a few years, it can be safely said that it has a future. The conductors are encouraged to try their hand at all such media of expression as have generally remained unexplored. Foreign visitors have spoken highly of some of their attempts. What remains now is the setting up of a uniform notation which can be understood by all the members of the orchestra. Standard methods of conducting will have to be adopted which may include the use of the left hand for indicating entries, etc. Instead of orchestrating set musical themes, which may not be suitable for orchestral rendering, the conductors will have to cultivate the habit of writing music in terms of instruments and groups of instruments.

AIR has embarked upon a new venture. A good deal of spadework has already been done and the immense potentialities of the Indian orchestra have been recognised. If AIR's achievement in this direction is any indication, it should soon be possible for the *Vadya Vrinda* to hold its own against any fair-sized Western orchestra. Its success, however, will largely depend on the encouraging response from those for whom it is meant.

PLACE OF GAMAKAS

N. N. SHUKLA

THE OBJECT of this short article is to consider the practical aspects of *gamaka* as understood by the *Ustads*.

The word *gamaka** has been variously interpreted at different times. It is certain that the original meaning of the word *gamaka* was different from what it is now.

When my *Ustad* first asked me whether I remembered the *tans* of a particular song, I was rather puzzled, as I was taught simply the *chiza* and not its *tans*. My *Ustad* knew my embarrassment. My doubts were cleared when he told me that what we meant by *tans* was only *phirat* and that the present-day *tans* were only a variety of *gamaka*. If these *tans* have a place in music, *gamakas* naturally have a more important place.

Before dealing with *gamakas*, one may say that the word *tan* was very correctly used by the *Ustads* of the generation I learnt under. By *tan* they meant the stretching of the words in a *chiza*. When they spoke of what *tans* a particular *sthai* had, they simply meant how the words were stretched, rounded off, pronounced and with what emphasis.

This is a very important aspect. First, it means that the words of a *chiza* had a very great importance with these *Ustads*. Secondly, the integrity of the *Naiki* was highly respected as also the meaning of the verbal composition.

If looked at from the same angle, *gamakas* have a meaning. The etymology of the word contains its meaning. Let us examine the place of *gamakas* in the light of what I have said here. We will deal mostly with vocal music.

Gamakas are musical movements, aesthetically rendered and employed judiciously; they have a vast field of expression which no other graceful movement can command.

Leaving aside the *anahata* music, the *ahata* has the *anibaddha* and *nibaddha* forms—forms with restrictions and forms that are free. *Alap* and *jod* are examples of *anibaddha* music. Here there are no words or only those words are employed which may bear mutilation without aesthetic harm.

This means that what puts restrictions in vocal music is words. A word cannot be indefinitely pronounced. The word, in fact, puts restrictions not only in the realm of *kala,* but in the realm of aesthetics.

Here, then, the *gamaka* has a set function and that is to 'move', to develop. In the *ahata* form it moves, it develops in *raga,* the melody form. On the other hand, when a *gamaka* is employed in an actual song, be it a *dhruvapad,* a *dhamar* or merely a *bhajan,* it has also other roles to perform; one to emphasise the mood, the *bhava,* and the other its transformation into *rasa. Gamakas* have many more functions, but we will deal with only these three.

First, there are some *ragas* where the actual notes employed are themselves vibrating within the range of the adjacent notes. These adjacent notes have an ethereal existence.

The *gandhara* in *Megh* is a classical example. The school that does not include *gandhara* in *Megh* does so by having an *andolita gamaka* with *rishabha.*

Secondly, where a *dhruvapad* is taught, it is first taught in *shuddha bani,* before it is actually taught in a particular *bani.* In fact, different *banis* in *dhruvapad* owe their origin to different *gamakas* or to their absence. These *gamakas* not only give an individuality to a *bani* from the start, but they select *rasas* suitable for different *banis.*

The third and a very important function of a *gamaka* is to suit the pronunciation and the mood of a *chiza.* We shall now deal with this aspect.

Indian music is chiefly vocal : *'Gitat Vadyam; Vadyat Nrityam'*, etc. In the *nibaddha* form, the verbal composition is mainly to be considered. There is an intermediate stage of *rupakalapa* where there is loose movement set up by *laya* forms, but this is an *anibaddha* form all the same.

With the onset of words, vocal music assumes new responsibilities and the singer has not to mind the *raga* form but the form and the mood of the *chiza*. He has to describe emotionally and graphically the sentiment. He has to move musically with the *chiza*. These movements presuppose graces which are all in a way some form of *gamakas*. The *mudita, andolita, sphurita, humphita, gadgadita,* etc. are all *gamakas* and so are the *halaka, lahaka* and even the *lagadata*.

We must leave out the instrumental part, and consequently the consideration of the *minda, masaka* and *maska*.

The *tans* have many varieties but they are all varieties of *svara* designs and are not designs of euphony. They have a limited range of expression which the different forms of *gamakas* have in plenty.

HARMONY OF POETIC COMPOSITION WITH MOOD OF RASA

D. G. VYAS

HARMONY is implicit in the conception of musical composition. It is understood generally in its abstract sense and with reference to pure music. The scale of any melodic type in which notes in terms of *shrutis* are located according to a scheme is the basic pattern of harmony. The pivot note, its conjugate focus, accents and points of pauses are fixed in conformity with the principles which invariably ensure perfect harmony.

The terms 'composition' and 'harmony' have wider connotations in Indian music. Composition implies the harmonious blending of the poetic composition, melodic type and *tala* pattern. Harmony is the total effect of the integration of such elements which make any composition a real work of music. Harmony of the type which is implied in the art of composition must remain constant if music is to retain its integrity and individuality.

Indian music in its depth extends far below the surface of the scale of melodic types and *tala* patterns. Like every other art, it is rooted in the *rasa*—the sentiment—which is the basis of aesthetics. There is a vital link between the *rasa* and *raga*. All the seven notes comprising 22 *shrutis* are associated with the *rasa* in such a way that every shade of the *rasa* has a note of its own. From the individual notes, the *rasa* proceeds to and pervades the entire scale.

The beauty and vitality of every melodic type are expressed as a cumulative effect of the *bhavas* of the *rasa* which is inherent in it. Then several melodic types are classified as *raginis*, the feminine types, and some as *ragas*, the masculine types, on the basis of *bhava*. The theory of *rasa bhavas* as applied to music

is carried a stage further. The *raginis* are categorised as different *nayikas* and the *ragas* as *nayakas*. The *ragamala* paintings have given vivid visualisation of the several melodic types. The *ragas* are further assigned certain seasons and different hours of the day. The classification which makes such subtle distinctions has a direct bearing on the art of composition.

The song is the most popular form of Indian music. It combines in itself poetry and music. It is, as it were, the finished product of the art of composition. The composer is styled as the *vaggeyakara*. He is, no doubt, a poet, but he should also be an expert in music. He writes the poem which is originally composed as music. The *vaggeyakara* has to combine in his work the three elements of poetic composition, melodic type and *tala* pattern. The process instinctively followed by him is one of harmonious blending.

So far as the poetic construction is concerned, the words suggest the *bhavas* of the theme and the particular motif. The *vaggeyakara* spontaneously has recourse to the melodic type which has the same emotional constitution and also the harmonious *tala* pattern. The composition thus turns out to be a combination of the homologous elements sharing the same mood and theme. Harmony expressed in terms of the beauty and vitality of such a music composition is the cumulative effect of the *bhavas* of its constituents. Discordance in the slightest degree would destroy the intrinsic beauty and harmony of any composition.

Great musicians like Haridas, Raiji, Tansen and Surdas in the North and Tyagaraja, Dikshitar and Shyama Shastri in the South are held in high esteem as celebrities, because they were primarily composers. They chose for their themes devotion, divine love such as that of Krishna and Radha and the beauty of the seasons like *Vasanta* and *Varsha* and of the hours like the early morning and evening. The songs left by them and others show that the words and melodic types are in perfect harmony from the point of view of the *bhavas*. They furnish excellent examples of harmony of poetic composition with the mood of the *raga*.

RAGA AND RASA

GOVINDA S. TEMBE

RAGAS are the distinguishing and fascinating feature of our music, whether North Indian or South Indian, Punjabi or Bengali, light or classical.

The structure of *ragas* is based on the various combinations of the seven notes, including the two invariables, *shadja* and *panchama,* and the five variables, namely, *rishabha, gandhara, madhyama, dhaivata* and *nishada,* each divided into its flat (*komala*) and sharp (*tivra*) positions. The permutations and combinations of these twelve notes, if worked out according to mathematical calculations, have a potentiality of producing about 35,000 *ragas.* But only about 150 to 200 *ragas* are extant in actual practice. The reason for the limited number of *ragas* is that only those combinations of notes which are delightful, musical in sound and capable of creating an artistic air have been recognised as *ragas.* In fact, delightfulness has been considered the supremely essential characteristic of *raga* structure. *Raga* has been defined by the ancient Indian masters of music as रंजयतीतिरागः 'that which gives delight.'

In the fields of music, drama and poetry, the capability for delightfulness (रंजकता) and the capability for aesthetic emotion (रसवत्ता) are the two essential qualities. It means that the source of aesthetic sentiment or *rasa* is also the source of delightfulness or *raga.* Thus the vital interrelation between *raga* and *rasa* was established and also experienced. The notes which are capable of innate harmony with each other are considered as musical notes. They have a latent power to produce musical patterns and the quality of delightfulness. In the exposition of a *raga,* this latent power is experienced in the form

of musical unity. Because the notes possess the latent power of producing aesthetic emotion, it automatically follows that *ragas,* which are coherent combinations of such notes, must produce aesthetic sentiment or *rasa.* Hence, the interrelation between *raga* and *rasa* is based on the notes only. It is not based on rhythm (*laya*), poetry or dramatic element, and a classical melodious composition in a *raga* does not require these basically. They are mere aids and not essentials. In fact, the integral aesthetic sentiment is produced only by the specific patterns of notes of the *raga.*

Before studying in detail the aesthetic emotion of each individual note, let us discuss the question 'what is the nature of the *rasa* or the aesthetic emotion produced by a *raga*'? The word *rasa* reminds us of the nine *rasas* in poetry and drama. It is to be seen whether all these *rasas,* adhering to their scientific definitions and rules, can be produced by different *ragas* and *raginis.*

In the present circumstances, no musician seems to be aware of the fact that *raga* has any relation with *rasa.* The contemporary concept of singing emphasises technique rather than art. Consequently, embellishments like *meenda, gamaka, tan, khatka,* etc., are handled indiscriminately. No musician cares to use only those embellishments which would help the unfolding of the innate emotion of the *raga.* Unscrupulous use of embellishments and extravagant flourishes of *tans* are regarded as essentials of classical singing. Where, then, is room for *rasa*? The upward and downward orders of notes (*aroha-avaroha*) are correct; the voice is trained to modulate all the supple and delicate designs (*lakab* and *harkat*) of the various schools like Gwalior, Agra, Punjab, Banaras, etc.—this is all that is supposed to be required for classical singing of a high order. Moreover, the poetic content of the song is often inconsistent with the emotion of the *raga* in which the song (*cheez*) is sung. The guttural interjections of the singer, his bodily jerks and jumps, the two-beat and three-beat (*duyya* and *tiyya*) pieces of rhythm add to this bewilderment. No wonder that *rasa* which is the soul of *raga* should be lost in a terrible maze. Indeed, such music invariably

produces *rasas,* but they are *raudra* (fury), *bhayanaka* (terror) and *hasya* (laughter).

Characteristics of Notes

It is a common experience that every *raga* manifests shades of different *rasas.* It should, therefore, be first examined as to what is the temperament of each note and what emotions it reflects. During the last fifty years I have listened to several vocalists and instrumentalists. I am going to describe my own experience of the various emotional hues and shades in their beautiful displays. Fortunately, my experience concurs with that of a few other writers on the subject.

First comes the *shadja.* It is on the basis of this note that the locations and values of other notes are determined. Nay, it is from this basic note that the other notes vibrate forth. That is why it is called *shadja,* i.e. the source of the six. This note is in the eternal state of changelessness and immobility. Like a yogi in his yogic trance, it lives beyond any attachment.

The next note is flat *rishabha.* It is as though it is half awakened to consciousness, but rather sluggish on account of the break in sleep, morose and sad.

The third note, sharp *rishabha,* indicates a state of perfect wakefulness, but perhaps on account of being awakened against its will, it is rather inclined to *shadja* and reminds one of the indolence of a person yawning after opening the eyes.

Then comes the flat *gandhara,* bewildered, helpless and hence in a pitiable mood. However, it is as charming as a beautiful woman in a depressed state of mind.

The next note is sharp *gandhara.* It is very inquisitive and alert. Like a smart child, it goes on asking, 'Why ? When ? Where ? Who ?' It bears a cheerful, sportive disposition. It keeps the atmosphere fresh and pleasant.

Then follows flat *madhyama.* It is very grave, noble and powerful. Given an opportunity, it dominates the others and pervades the whole atmosphere.

Next is sharp *madhyama,* very sensitive, fickle, luxurious but displaying base desires. Being very mischievous, it does not

lose an opportunity to tease its neighbour, *panchama,* to whom it is mysteriously drawn.

The adjoining *panchama* is very brilliant, self-composed, unaffected and jolly. It is as it were the better half of *shadja.* It always lives in perfect harmony with *shadja,* illuminating the house of the seven notes and providing refuge to all. It possesses great beauty, and a dignified smile like a well-bred lady.

Flat *dhaivata* comes next, which displays extreme grief and pathos.

Then comes sharp *dhaivata.* Its temperament is similar to that of a muscular and robust athlete. Its behaviour betrays a lack of civilised manners, almost bordering on lustfulness.

The next note, flat *nishada,* is gentle, happy and affectionate, although a little pathetic. However, it sometimes wears a hard countenance. Being friendly to all, it mixes with various emotions, such as erotic, heroic, pathetic and joyous.

The position of the next note, sharp *nishada,* is the last but one in the house of the seven. It has a piercing appeal like the sharp blade of a spear. It sounds like crying pathetically in acute agony. It makes the audience uneasy with intense longing for *shadja.*

And finally comes the upper *shadja.* Its vibrational strength is double that of the basic *shadja* with which it is in complete unison. It is the identical echo of the latter and the climax of the sentiment of *raga.* At this point, the essence of the *raga* oozes out and the audience has the full satisfaction of enjoying the *raga* in its entirety.

'Rasa' Self-existent

Once these temperamental characteristics or emotional potentialities of the notes are recognised, it naturally follows that these emotional contents of the notes used in a particular *raga* roughly constitute its sentiment which in turn prevails upon each individual note during the exposition of the *raga.* The emotional tenor of a *raga* is thus predetermined by its notes. But it must be remembered that this emotional tenor is of a gross nature only, because a note, whatever its temperament, changes

its emotional content according to its association with other notes and also when it is accentuated by the elimination of a near-by note. For instance, take the two patterns *pa ma ga ri* and *pa ga ri.* In the former, *ga* denotes tenderness, while in the latter, being accentuated by the elimination of *ma,* it assumes a heroic bearing. Similarly, the emotional content of a note is toned down when it is oscillating. Some of our *ragas* also require the intervening sub-notes or *shrutis* which affect the basic temperament of the notes. On account of these alterations, various finer shades of the predominant sentiment of *ragas* belonging to the same group or consisting of the same notes could be displayed, and thus a specific shade of sentiment could be ascribed to each individual *raga.* But we need not enter the deep waters.

It is a matter of common experience that some of the *ragas* produce in us a feeling of pity, some make us grave and still others cheer us. The words of the song have no share in the creation of these feelings. Similarly, no one has ever evidenced that a particular pattern of notes has imparted a pathetic feeling to one listener and a cheerful feeling to the other. This uniformity of experience refutes the charge that the aesthetic sentiment in music is subjective and hence varies with the musician or the listener. It induces the conclusion that the sentiment of a *raga* exists independently of the musician or the audience.

Four 'Rasas' in Music

With regard to their effect, the *ragas* can be divided into two basic categories—exhilarative and depressive. The four sentiments of erotic, heroic, comic and beatific can be included in the former category, while the remaining five, namely, pathetic, terrible, furious, repulsive and amazing, fall in the latter. The art of music is not based, like other arts, on events or scenes from social life or Nature. Therefore, its only function is excitement and exaltation of emotions in a very subtle way. Hence, there is no place in our *ragas* for the provocative sentiments of laughter, fury, terror, odium or dismay. Indeed, provocative

sentiments can be produced by composing discordant patterns of notes jarring to the ears.

For these reasons, our *ragas* manifest only four sentiments, namely, pathetic, beatific, erotic and heroic. This manifestation also is done with restraint and fine taste. It never takes any extreme form of naked romance, violent heroism, yelling cries or the silence of the grave.

'Ragas' According to 'Rasas'

The late Shri V. N. Bhatkhande classified the extant *ragas* in three basic categories—(1) those taking sharp *rishabha*, sharp *gandhara* and sharp *nishada*, (2) those taking flat *rishabha*, sharp *gandhara* and flat *dhaivata*, and (3) those taking flat *gandhara* and flat *nishada*. This classification is very significant. If these three categories could be related to the three sentiments of erotic, pathetic and heroic, it would have been a perfect classification. But the leading (*vadi*) note of each individual *raga* is different even within the same group of *ragas* taking similar notes, and hence the emotion of each individual *raga* undergoes a slight change. The above classification, therefore, has little use from the point of view of *rasas*. The only satisfactory way to determine the sentiment of a *raga* is, therefore, to base it on the leading (*vadi*) note of the *raga*. It must be conceded that in spite of the leading note, the different associations of sub-leading (*samvadi*), concordant (*anuvadi*) and discordant (*vivadi*) notes make a change in the predominant sentiment. However, it can be safely said that the *ragas* in which flat *madhyama* generally plays a free and dominating role impart an element of serenity and sublimity to the *raga;* for instance, Malkauns, Lalit, Kedar, Bageshri and Durga. Out of these, Bageshri is tinged with pathos on account of its having a sharp *dhaivata* and flat *nishada*.

The *ragas* which are dominated by *panchama* are invigorating and hence conducive to erotic sentiment. Sharp *gandhara* also produces the same effect though in a lesser degree. *Ragas* with flat *dhaivata* evoke the sentiment of pathos, and if they have flat *rishabha* or flat *gandhara* to help the flat *dhaivata*, the

pathetic sentiment is intensified. The only exception to this rule is *raga* Bhairav.

Thus, the emotional content of the *ragas* can be determined on the basis of the synthetic effect of the leading, sub-leading, concordant and discordant notes, and they can be correlated with the four main sentiments of eroticism, heroism, pathos and beatitude. It can be realised only when the experts of classical music come together and make a minute study from this angle. The co-ordination of *ragas* and *rasas* is the chief peculiarity of Indian music. The very object of the exposition of *ragas* is the creation of aesthetic sentiments (*rasa-siddhi*). Embellishments like *tans, gamakas,* etc., should be used only at the right places for bringing out the *rasa,* and not for displaying vocal acrobatics.

EVOLUTION OF INDIAN MUSIC

SUMATI MUTATKAR

INDIAN music has been subjected to various internal and external influences and has, as a result, undergone many changes through the ages. From the *jati* songs with their fixed, narrow musical outlines, described by Bharata in his *Natyashastra*, the more comprehensive and imaginative concept of the *raga* was evolved. It had attained maturity by about the 10th century and even at that time dominated the music of the entire country. The whole of India followed a similar basic system of music till at least the end of the 13th century.

In ancient India, music was inextricably interwoven with the devotional and ritualistic side of life and had, therefore, close associations with the temple. It was mainly on account of its devotional and emotional appeal that music was valued by the common people. The *prabandhas* were in Sanskrit and could only be understood by a comparatively small section of the people; but through the musical compositions in *Desi Bhasha,* the stream of music rushed forth to the masses. In the North, the *prabandha* gave rise to the *dhrupad* which gradually developed so as to cover more and more ground. Bhava Bhatta's definition.

गीर्वाण मध्य देशीय भाषा साहित्य राजितम्

shows that in its infancy, the *dhrupad* was composed both in Sanskrit and in the regional languages, and due importance was given to the *sahitya* in these musical compositions.

The advent of the Muslims and constant contact with them was bound to affect the growth of music in the North. Thus, while music continued to exist in the temple as an aid to worship,

it also struck roots in the terrain of the court, and was influenced greatly by the somewhat sensuous tastes and inclinations of the rulers.

Darbar Dhrupad: The temple *dhrupad* gave rise to the *darbar* or court *dhrupad.* Akbar's reign is considered to have been a golden age for the *dhrupad.* Immortal celebrities like Swami Haridas and Tansen were essentially *dhrupad* singers. Since the rulers were, generally speaking, not conversant with Sanskrit, and with the traditions, symbols and imagery of Hindu mythology, a general indifference to its devotional character and an ignorance of the literary or *sahitya* aspect of music gradually developed among the musicians. As a result, the *dhrupad* lost much of its vigour and started to become stereotyped. The only direction in which further development seemed possible was that of tonal structure or abstract music in which words were of no special importance. In this process the *khayal* evolved from the *dhrupad.*

Khayal literally means imagination and the form had a much more frail structure than the *dhrupad,* its massive and sublime predecessor. The *khayal* admitted of a great deal of extempore tonal elaboration within a particular composition.

The names of Sadarang and Adarang have been immortalised through the innumerable *khayals* they composed and taught their disciples. The *dhrupad,* on the other hand, admitted elaboration of the *raga* or *ragalapanam* as a prelude to the composition but the latter did not allow much scope for *raga* development and was much more precise. As a result of this fusion of the Hindu and Muslim creative imagination, graceful tonal curves and steady, sustained notes came to be used more and more in Indian music.

During the last days of the Mughal Empire, and especially after its downfall, the court music to which it had given birth travelled to the princely states. Of these, Gwalior, which was already known for music on account of Raja Man Tunwar, the great champion of the *dhrupad,* Jaipur, Udaipur, Rampur, Alwar, Lucknow, Baroda and Hyderabad were prominent. Under the liberal and loving patronage of the rulers of these States, music continued to develop through the efforts of talented and diligent musicians who strove for perfection by concentration and constant

practice. In course of time, the various schools or *gharanas* became more and more isolated. Every *gharana,* in its blind anxiety to preserve its distinctive musical style, developed a kind of arrogance towards all music which differed from its own in any particular whatsoever. The style of each *gharana* became, so to speak, a jealously guarded trade secret.

The lighter and more emotional *thumri* and *dadra* were devised in the *darbar* of Wajid Ali Shah, Nawab of Lucknow. *Thumri* which is very flexible and has immense scope for the expression of varying shades of emotion can be aptly called the lyric of classical music. Lucknow and Banaras became famous for *thumri.* A regional form like the Punjab camel driver's song gave rise to the supple *tappa* through the creative imagination of a gifted musician named Ghulam Nabi who later came to be known as Shori Mian.

With the introduction, assimilation and adjustment of these new artistic elements, a gulf was created between the theory and practice of music. However, the fundamental principles and the strong basic framework remained intact. Even today, although two different systems of music, Hindustani and Karnatak, are prevalent in the North and South respectively, their basic principles are almost identical. For both, *raga* development is the basis and goal of musical expression.

Both systems are agreed that there are twelve notes in the octave; seven *shuddha* or basic and five *vikrit* notes which are obtained by displacing them from their basic pitch. The notes *sa* and *pa* are constant, and a *raga* must have at least five notes. The system of classifying *ragas* under parental modes is also common to both systems.

For some *ragas* of the North there are corresponding *ragas* in the South. For example, Bhupali, Malkauns, Jhinjhoti, Todi and Bageshwari have their southern counterparts in Mohanam, Hindolam, Zinjurti, Shubha Pantuvarali and Natakuranji, respectively.

The treatment of the *ragas,* the enunciation of tones, the use of flourishes such as *gamaka,* and voice production, however, differ greatly in the two systems. The concept of rhythm in the South

is more mathematical, precise and angular, and long, sustained notes in pure *akaram* are not used much. Music in the South, unlike that in the North, was never separated from its devotional context and all the great composers were devotees and *sahityakars* of outstanding merit. Purandardas, Tyagaraja, Shyama Shastri, Dikshitar and Swati Tirunal were all not only great musicians and great composers, but equally great or even greater devotees.

After the establishment of the British rule in India some princes began, under British influence, to be more interested in other diversions. Outstanding musicians continued to be attached to the courts of some States like Gwalior, Rampur, Baroda, and Ichalkaranja and Aundh in the Deccan, where the rulers had developed a genuine love for music. Generally, however, royal patronage began to be less and less in evidence with the result that the musicians had to rely more and more on public support. The musical culture was at its lowest ebb and both music and the musician had to experience a most difficult period. It was at this critical juncture that the two great revivalists, Pandit Paluskar and Pandit Bhatkhande, appeared in the field of music and Pandit Paluskar did his utmost to remove the stigma and prejudice attached to music and succeeded in convincing the public about its purifying, elevating influence.

Gandhiji was susceptible to the divine charm of music and he was well aware of its tremendous power as a unifying and ennobling force. In his search for truth and striving for freedom, Gandhiji wanted selected devotional and philosophical lyrics by great devotees and philosophers to be set to suitable music for common use among the diverse elements in his *ashram.*

Pandit Bhatkhande devoted himself wholeheartedly to the more solid and the most difficult task of establishing music on a scientific footing. His aim was to obtain and systematise genuine musical material, i.e., musical compositions of the masters of various recognised schools, and make it available in notation for all those who wanted to pursue music either as a career or as a hobby.

In spite of the fact that the British took little interest in India's musical wealth, a musical renaissance had set in and by

the early 'twenties it began to gather sufficient strength to make itself felt.

Meanwhile, Pandit Paluskar made it his mission to further the cause of music and started branches of his school at various places with the help of his disciples. In order to conduct his music classes, the use of written notation became an inevitable instrument and musical literacy began to spread.

A number of cultured middle class and rich people became interested in music. Music circles and societies, music conferences and festivals were organised and these provided an important platform for the performing professional musician who had left his royal shelter.

The introduction of the gramophone and later the radio greatly facilitated the dissemination of music, and publicity for the musician.

We all know how difficult a task it was in the initial stages to persuade the masters to agree to record or to broadcast. Gradually, however, the radio became the most natural and the most favourite medium for music and the musician grew fond of it. Today, with the merger of the states, whatever little princely patronage the musicians enjoyed has completely disappeared. The middle classes are now his backbone and the radio the greatest single organisation to which the musician looks for encouragement.

Thus it is that the people have once again been brought into close contact with the music of the country which was denied them for centuries. Music no longer remains a forbidden fruit. Not only have lovers of music become free from all inhibition but to attend musical soirees has actually become a fashion, a sign of culture. A musical career is no longer looked at askance. Indeed, efforts are being made to discover and encourage musical talent.

In independent India, there is today a good deal of musical activity everywhere. The fact that academies are being set up and scholarships awarded to deserving candidates shows that the State has come forward to accord patronage to the musicians.

In the name of the President, yearly awards are being offered

to eminent musicians in recognition of their valuable services. The actual financial support given to the musician and the music teacher, however, is far from adequate.

With the increasing popularity of our music, the musician instead of pleasing the chosen few has to please millions with varied tastes. He must realise that his music has a market which consists of the radio, the gramophone, the music conferences, *mahfils* as well as the stage and the film. The educational institutions are another segment of that market.

In this age of democracy, art must also be democratised to some extent; the musician finds himself on a razor's edge, as it were. If he has to live by music he has to cater for the popular taste, and yet he cannot altogether forsake the high pedestal of the classical traditions of his art. He must see that what he presents is not merely what his listeners like, but also what they should really like. In short, he has to popularise classical music. This is a challenge to the modern musician which he must consciously or unconsciously, willingly or unwillingly, accept.

ETERNAL PARADOX IN INDIAN MUSIC—THE SHRUTIS

G. H. RANADE

THE *shruti* doctrine with its proper interpretation is one of the most abstruse problems of Indian music and has been the cause of acute difference of opinion among the leading scholars and musicologists of the past few generations. We have, however, to grant that all ancient writers on the *shruti* theory of our music hold the unanimous view that in one octave there are 22 *shrutis*. The oldest among them is Bharata, and none of the later theorists has taken the liberty of differing from him either as regards their number or the mode of deducing the various *shruti* intervals in one octave.

A literal interpretation of the passages dealing with the *shruti* doctrine leads one to draw the only natural conclusion that all the 22 *shrutis* have the same uniform interval value throughout. Or, in other words, the *shruti* scale is a scale of 22 equal steps or intervals like the 12 semi-tones of the equally tempered scale of the West.

Against this may be stated the strong belief, nay, a conviction, of both ancient and modern artistes and musicologists that all *shrutis* do not sound as being equal in value and their effect in the different *ragas* is different. Even in one and the same *raga*, they slightly vary in pitch, according to their context, that is, in the *aroha, avaroha,* etc.

Evidently, to all rationalists, these two positions are contradictory and only one of them can be accepted as the correct one.

But our artistes and musicologists, being mostly self-complacent, do not bother to find out which one is the correct position,

In fact, the one which suits their immediate purpose is often quoted as correct.

To all scholars and students of Indian music, particularly to the European scholars, this appears to be a complicated dogma and they are, therefore, induced to stamp our musical system as uncritical. Even our own scholars like Pandit Bhatkhande hold similar views, while some others have gone to the length of calling it hypocrisy.

Now, I want to submit here that it is not a case either of dogma or of hypocrisy, but it is a true and correct representation of things as they stand. I hope to show that it is only a paradox which lends itself to a simple and rational explanation and that there is nothing essentially contradictory or absurd in holding this double view. Several instances of such apparent contradiction can be cited but when one knows the true bearings, the contradiction automatically disappears.

For instance, would you believe that under certain circumstances two notes differing not by one or two but by as many as 16 vibrations per second are judged by the ear as being in unison, while two others of which the frequency is previously tested and regulated to be the same when sounded together are extremely dissonant to the ear? Yet it is a fact, and I am giving some independent and rigorously scientific evidence in support of it, particularly because it is both interesting and helpful in solving the riddle of the *shrutis*. Further, it may bring to light what part the *gamakas* of our system play in moulding the *shruti* intervals as functioning in practical music.

Before quoting the relevant facts, I would like you to note that the experiments in question were done by some leading scientists for the sake of pure acoustic research which has advanced tremendously since the first World War. Whether for war or for everyday life, the transmission of speech and music from one place to another and their faithful reproduction at the other place are a matter of great importance. It was, therefore, studied very carefully and has evidently made some very important contribution to acoustic research.

I now refer to one such experiment conducted by S. S. Stevens

at Harvard. Starting with a 150-cycle tone, he found that its pitch was the same as that of a low power tone of 147 cycles—a difference of two per cent. If the power level of the 150-cycle tone as it reaches the ear is 76 db., the frequency of the other tone has to be reduced to 145 cycles to be equal in pitch—at 93 db., to 134, a difference of 11 per cent between physical fact and mental appraisal.

In one of his published papers, Fletcher describes the pitch relationship of two pairs of tones. A pure tone of 200 cycles at 40 db. gave the same sensation of pitch as one of 222 cycles at 100 db. A pure tone of 400 cycles at 40 db. had the same pitch as one of 421 cycles at 100 db. This means that a very intense vibration of 222 cycles produces the same sense of pitch as a moderate vibration of 200 cycles; and similarly for the intense vibration at 421 cycles and the moderate at 400. The 400-cycle tone is of course the octave of 200 cycles. Is the 421 cycles tone an octave above the 222 cycles tone? Fletcher found that when sounded successively, they were judged to be an octave apart, but when sounded together they proved to be extremely dissonant.

This naturally leads one to raise the question: is pitch as understood and interpreted in objective science or pure acoustics the same as appreciated in music by the ear? The experiments previously referred to suggest that it is not. If so, what makes this difference?

Let us, therefore, survey carefully what pitch means in each.

Loudness, pitch and timbre are the three essential characteristics of a musical note and in acoustics each one of them is judged and defined independently of the other two.

Pitch is the high or low character of a note and is directly dependent upon the frequency of vibration of a sounding body. It is often expressed in actual frequency numbers and is considered to be independent of both loudness and timbre, or even of intensity and the upper partials which modify the timbre.

The sensation of pitch as recorded by the human ear is, however, subjective and is not completely independent of either intensity or the overtone structure as presumed in pure acoustics.

The experiments referred to previously show that the sensation of pitch as registered by the human ear, though largely governed by the frequency, is subject to variations both in intensity and timbre. The ear, therefore, does not ascribe to a vibration a sensation of pitch which is equal to its frequency. It is markedly so for notes with a power level of more than 50 db. above reference intensity.

For frequencies below 2,000 cycles, it rates pitch lower than frequency, and for higher frequencies makes a slight mistake in the opposite direction. Between 100 and 200 cycles, the maximum variation appears between mind and matter; from 200 to 2,000, it becomes progressively less.

In all these cases, the test is to be made by referring the sensation caused by the high power tone to a reference sensation of a low power tone of which the pitch can be adjusted.

It is, therefore, clear that the sensation of pitch as experienced by the human ear is not exactly the same as understood or defined in objective science but is a quantum effect in which all the three elements, *viz.*, pitch, intensity and timbre, of a note function as constituents. So long as this quantum effect persists at a constant level, it does not matter how the balance between the proportion of these three constituents is maintained. A small variation in any one of them can be counter-balanced by effecting suitable changes in the other two. This is done by an artiste on the spur of the moment and herein lies the secret of individual great art—art with the true touch of life. Such effects are created by our artistes by what are known as *gamakas* in which the vibrato usually predominates.

Parshvadeva's definition of a *gamaka* is very significant in this context. He says :

स्वश्रुतिस्थान संभूतां छायां श्रुत्यंतराश्रयाम् ।
स्वरोयद् गमयेत् गीते गमकोऽसौ निरूपितः ॥

"When in a song a note peeps over from the region of its own legitimate *shrutis* a shade into the region of its (higher or lower) neighbours a *gamaka* is there."

This means that actual frequency of the note is slightly raised or lowered from the true one prescribed for that *raga*.

In other words, the *shruti* ratios of the notes with a *gamaka* are slightly extended or compressed and thus become unequal in practical music. How then is the music of the *raga* not disturbed, but, on the other hand, becomes more beautiful and life-like ? The answer is that the quantum effect or what our artistes call *wazan* (the weight of a note) in common parlance is maintained at a constant level.

Thus, in pure acoustics, the *shruti* ratios are all equal but in practical music they undergo slight changes. Such changes are essential to make music beautiful and living. This is true of all known systems of music and without this there can be no music but it will be all acoustics.

Both the views, namely, that all *shrutis* are equal and that the *shruti* interval is not the same everywhere, are correct when we know their context. It is, therefore, only a paradox and not a contradiction in terms or hypocricy when one holds that both the views are correct; only one ought to remind oneself of their context.

Music is a living and subjective art, and tradition, inheritance and association have always played an important part in its development and appreciation. Science and mathematics are instruments which help to explain what happens in practical music. They are, however, unable to express it in exact words or figures. But their real value is in the fact that they make the most approximate approach to the real thing and guide us in making a true intellectual or aesthetic appreciation of it. Thus, in pure science, the frequency ratios for consonant intervals are of a fixed mathematical value as 1:2, 2:3, 3:4, etc., but it is a well-known fact that in practical music a sustained note is often not held at a constant pitch but is played or sung with a vibrato, which is however not felt. Vibrato is not confined to the human voice, but it also occurs in 'string-tone'. What is not perhaps fully realised is that vibrato is present practically in every note of a song, whether the note is long or short, high or low, weak or strong. When the pitch variation is very small, it escapes observation as a variation in pitch at all but is taken as only a specific quality of tone. The rate of variation is about

6.5 cycles per second and the range of the variation is about a semitone. A similar vibrato in loudness is sometimes associated with the pitch vibrato but is comparatively of a secondary importance. In all such cases the mean pitch coincides fairly accurately with the true pitch. This piece of scientific research lends additional support to my statement that in *gamaka* the *shruti* intervals do undergo changes though they may be small and for the time being, and this is how *shrutis* are all equal in their acoustic bearing, and are yet not the same everywhere in practical music. I should like to conclude by saying that this aspect of the problem demands greater attention from our artistes and musicologists and may be of some importance in shaping the music of the future.

MULTIPLE FUNCTIONS OF VADI AND SAMVADI

ANTSHER LOBO

WHAT exactly is implied by *vadi* and *samvadi?* What are their multiple functions and their important purpose with regard to the mood, character and personality of *raga*? Has the old definition of *vadi,* as being 13 and 9 *shrutis* apart or a fifth and the fourth apart from its *samvadi,* outlived its purpose? If so, what are the futuristic trends by a consonantly logical extension of this definition?

While observing the *vadi-samvadi* rule in the letter, have the practising Indian musicians, led by their unerring intuition for beautiful effects, already broken the spirit of this old dogmatic canon? Have they introduced by design or unwittingly stumbled upon new consonant intervals like the major third or seven *shrutis* between *vadi* and *samvadi,* based on aesthetic and acoustic considerations, as in the case of *tivra dhaivata* and *komal rishabha* of Marva? If so, does it make for progress and run parallel to similar practices in other musical systems?

Bharata says that there are four kinds of *svaras,* according to the number of *shrutis* between them: *vadi, samvadi, anuvadi* and *vivadi.* The *amsha svara* is the same as the *vadi. Svaras* having an interval of 9 or 13 *shrutis* are *samvadi* to each other. The chief speaking note is *vadi* or *amsha;* the note which converses with it, a perfect fourth or fifth apart, is *samvadi;* the note which increases the beauty of the *raga* is *anuvadi;* and the note which is discordant or clashes with it is *vivadi.*

Let us interpret this relationship in terms of modern *shuddh* notes:

Samvadi: The perfect fifth *sa-pa,* or its inversion, the perfect fourth *pa-sa* are *samvadi;* also, if *dha* in Bilaval is *vadi,* the *ga*

is *samvadi,* while *ga-ni* and *ma-sa* are other pairs of possible *samvadi* notes.

Anuvadi : Again in relation to *sa,* the consonant major third or seventh *shruti* interval *sa-ga* and its inversion, the major sixth *ga-sa,* are *anuvadi;* similarly in relation to *ga,* the minor third or sixth *shruti* interval *ga-pa* and its inversion the major sixth *pa-ga* are *anuvadi.*

Nirvadi: Bharata obviously classified in the same *anuvadi* group the *chatushruti* intervals like *sa-ri* and its inversion the minor seventh *ri-sa,* which could have been separated and classified better as *nirvadi.*

Vivadi: Finally, the semitone or two-*shruti* intervals *ga-ma* or *ni-sa* and their inversions are mutually *vivadi.* It goes without saying that Bharata included in the discordant *vivadi* group the augmented fourth intervals like *ma-ni* and the diminished fifth intervals like *ni-ma.*

Sarangadeva defines the intervals in the same way, except that his opinion conflicts with Bharata's in one small detail. He carelessly classified the interval between the old *shuddha ni* and the old *shuddha ri* as *vivadi,* which, in reality, is the present consonant major *sa-ga* in Bilaval; even if Sarangadeva meant the *kakli ni,* it would form the interval as of modern *sa-ga atikomal* in Kafi.

About a thousand years earlier than Bharata, the theory of consonance, *samvaditva,* is alluded to in the *Mahabharata.* Among the ten elements of sound, the author mentions *ista, anista* and *samhata,* that is, assonant, dissonant, and consonant.

Various authors have used different terminology to describe the importance of *vadi* and *samvadi* in a *raga. Amsha* and *sangati,* sonant and consonant, predominant and consonant, king and chief minister, chief speaker or dictator and correspondent are some of the terms that have been used to describe the pair of *vadi* and *samvadi.*

These analogies are all right as far as they go but they are not suggestive enough of the aesthetic and psychological functions, which the *vadi* and *samvadi* are intended to perform in the subtle art of melodic music. The most important of all the

notes taken in a *raga,* the *vadi,* is stressed and repeated oftener than the rest of the notes. It is usually cradled by grace notes which cluster around it. The *vadi* lends the mood, the character and a kind of personality to a *raga* which is thus individualised and identified, as indicative of *rasa,* emotion or passion usually associated with the time in the diurnal cycle or with a particular season of the year.

Other Functions

1. *Modulation* : The *vadi* is usually well-defined in the *sthayi* part of the *raga* composition, whereas the *samvadi* is made prominant in the *antara* or the second section of the composition on an elevated or lowered level in the octave.

While it is usually believed that Indian music does not employ the device of modulation as Western music on a changed tonic key, it is hardly realised that the elevated or lowered level of the *samvadi* in the *antara* fulfils precisely the same purpose of modulation though in a different manner. While the Western modulation usually shifts the tonic key to a fifth above or a fourth below, the melodic *antara* modulation shifts the speaking note to a fifth above or a fourth below, without changing the drone or *shadja.* In Western music, the modulation forces the abandonment of the old tonic key because the chordal system of the new key involving sharps or flats sounds discordant with the preceding tonic.

Indian music retains the drone, as the new speaking note establishes a new concordance with the drone and the constituent notes of the scale remain unchanged.

2. *Sequences:* In the case of scales like Bihag, Bhairavi, Kafi and Bhairav, which have symmetrical *purvanga* and *uttaranga,* a Western musical device known as 'real' sequence is often achieved when the melody around *vadi* in the *sthayi* is shifted to *samvadi* in the *antara;* and this is done without the change of key, which is impossible in the harmonic system. When the *purvanga* and *uttaranga* are asymmetrical and the intervals are dissimilar in quality as in the chromatic scales, the *antara samvadi* may bring about what is known as 'tonal' sequence.

3. *Double relationship:* Unlike Western music where the tonality of a composition through the rationality of chords centres round the tonic note, it is the *vadi* and not the tonic note that determines the tonality of a musical piece based on the *raga.*

The *vadi* and *samvadi* maintain a double relationship of concordance. The first is mutually between the *vadi* and *samvadi* and severally with the attendant thirds and sixths (*anuvadis*), independently of the drone, and the second relationship is with the tonic drone which stands constant as the measuring agent and determinant of the particular modal character. This horizontal relationship of the *vadi* with the *anuvadi* brings about what is known as linear harmony, and the changing vertical relationship of the drone with the constituents of the scale the characteristic of modal expression.

There are some instances in which mutually *samvadi* pairs of notes may become *vivadis.* For instance, if *sa* and *ma* are respectively *vadi* and *samvadi,* the otherwise consonant pair of notes *ni* and *ga* may become *vivadis,* as the latter occupy an adjacent position to the former. Similarly, if *sa* and *pa* are *vadi* and *samvadi,* the adjacent pair of *samvadi* notes *ri* and *dha* may become undesirable and, in the case of *ri* and *dha,* the immediate pair of *ga* and *ni* will either be left out or be very sparingly used. The second adjacent pair is usually avoided as being in opposition to the first. If the second pair is allowed to assert itself, the effect will be doubled and the import of the tune marred. An identical prohibition is imposed in Western music, where it is known as 'parallel or consecutive fifths and fourths', and hence avoided.

It is not uncommon sometimes to find a *raga* going under the same name, or the same name prefixed by a qualifying attribute, being sung with different pairs of *vadis* at different places in this country. A *raga* whose scale may permit several alternative pairs of *samvadis* may be sung differently in Gwalior, Baroda, Poona or Calcutta, thus varying in its import and character. This practice, instead of being deplored, is actually to be encouraged, for it unfolds the various facts and possibilities of the same modal scale. It only goes to prove the importance of the

vadis in a *raga* and the expressive capacity of a changed *vadi* for a changed mood. The joyous, active *panchama-shadja* combination is expressive of sunshine, the passive *ma-sa* combination of subdued peace and the serene *dha-ga* of calm and contentment. These last *vadi* notes in Bilaval, for instance, if replaced by *ri-pa,* would change its tender character into an assertive one.

Such is the emotive power of the *vadi* and *samvadi* and so dependent is this power on the choice of the *vadi,* its location and the nature of mutual relationship between the consonants, that a *raga* based on a major scale may take on the pathetic character of a minor scale, and *vice versa,* and a *raga* based on a minor scale the jubilant nature of a major scale.

The above Bilaval scale would serve as an apt illustration of this principle of psychological correspondence between harmonic musical intervals and moods. The *vadi* used in this *raga* is the tender *madhya dhaivata* of the tertian series. The *vadi dha* forms an interval of a passive fourth with its equally soft *madhya gandhara*—a mutual relationship between the *vadis.* The second relationship between the *vadi dhaivata* and the taratonic *shadja* is that of a pathetic minor third—and hence the soft, affectionate and tender effect of a minor scale engendered, although Bilaval is equivalent to the Western diatonic major scale and should be normally expected to evoke a bright and lively feeling.

There exists a definite relationship between an audible musical interval caused by physical vibrations and the corresponding psychological mood it evokes, even as the visible colours of the rainbow caused by light vibrations are expressive and suggestive of certain feelings. In ages gone by, when spiritual powers were highly developed, the ancient Indian *rishis* intuitively put their finger on the right spot and described the psychological effects of musical intervals not by dead mathematical ratios but by attributes expressive of the corresponding feelings. Thus the expressions *karuna* (compassionate), *dipta* (keen and fiery), *mridu* (tender), etc. were generic terms while the 22 *shrutis* were described by specific terms like *dayavati* (compassionate), *raudri* (fierce), *krodha* (passionate), etc.

The modern, scientific-minded intellectuals, having lost the faculty of intuition, have grown more and more sceptical and they demand laboratory proofs, in terms of matter, of these spiritual symbolisms of musical intervals which belong to the domain of ideation and hence must be experienced and not touched or seen.

The moods expressed by intervals made by the *vadis* with *samvadis* and *anuvadis,* as also with the tonic, may therefore be compared to the feelings evoked by colours. The Pythagorean notes obtained in the upper *panchama* or quintal series are active, martial, joyous, denoting sunshine and strength, like the fiery and bright red colour. Similarly, the notes of the lower *panchama* series are passive and beauteous denoting moonlight and peace, like the cool and peaceful green colour. Again the upper *panchama* series of the tertian or *svayambhu gandhara* are suggestive of tenderness, calm and affection like the sensitive and tender pink colour. And finally, the lower *panchama* series of the tertian or *svayambhu gandhara* are suggestive of compassion, sadness, nobility and charm like the sad and compassionate blue colour.

Based on these and other considerations, the *ragas* are fixed for the four periods of the diurnal cycle. Hence they are *purva* and *uttara ragas* and the *sandhiprakasha ragas* with *vadis* and *samvadis* fixed, accordingly, to suit the mental and physical condition of the singer and the hearers, *komal* and *tivra madhyama,* representing composure and excitement, respectively, being often the chief determining factors. The other factors regulating the time of singing are the remaining four *tivra* and *komal svaras.*

Vadi, sometimes known as *amsha,* corresponds to *mese* in old Greek music. Greek melodies would stress the *mese,* the most salient note of the mode, in order to impart to the melody the character of the particular mode.

Though Western music does not use the convention of *vadi-samvadi* as a matter of fundamental principle in its system, Western composers often give the imprint of a special character to a melody by stressing a certain fixed note in the melody by a device known as the 'pivotal centre'.

Franz Schubert, for instance, in his famous *Ave Maria* consistently stresses the second note of the Bilaval scale, particularly in the second half of the composition. He makes *ri* the pivotal centre or *vadi* which gives his *Ave Maria* its unmistakable identity.

Beethoven stressed the third *ga* in the theme of the Finale of his Ninth Symphony. Various other Western composers have occasionally used the 'pivotal centre' device in their melodies, invariably selecting *ga* or *pa* for the *vadi*.

Some of the reasons why *vivadi* intervals are sometimes mistakenly chosen as *samvadis* for composition are that the perfect *shruti* system of measuring intervals is neglected. Musicians sometimes indiscriminately choose the fourth or fifth note from the *vadi* as *samvadi* without taking the trouble to verify their relative consonance or dissonance. Augmented fourths and diminished fifths are often named as *samvadis*. These intervals are *vivadis* in the worst form of the term and should never be used. Herein lies the advantage of studying either the *shruti* system or the old *murchana* system or the new phonetic system. In this last system, the *samvadi* notes are instantly discernible by their similar phonetic terminations or by the colour scheme.

How the exact knowledge of *samvaditva* grew from the earliest times is an interesting subject. In the course of human history this is marked by three epochal discoveries. The first stage was when the *panchama* was discovered either in India, China, or Greece. At that stage theoreticians built musical scales based on the *panchama* or quintal series alone. This was the quintal or Pythagorean scale out of the red, fiery and jubilant higher *panchama tivratar* series, and the passive and green lower *panchama* or quintal *atikomala* series. The Chinese and the Tibetans still use the higher *panchama* series.

The second stage was when the *svayambhu gandhara* was discovered in India much before Aristoxenus discovered it in Greece. This *svayambhu gandhara* introduced the new upper tertian series. These gave birth to a new series of *samvadis*.

The third stage came when, some decades ago, India began to use the septimal (*saptakomal*) or the mystical violet series.

No other country has yet begun to use them. These in turn have generated new *samvadis.* Of course, the violet septimal notes were not used in Sarangadeva's time. The Indian system of music was from time immemorial definitely based on *panchama* and *gandhara* intervals and at present on *panchama, gandhara* and *svayambhu saptakomal* intervals, but not purely on the Pythagorean system which is primitive and long abandoned by India.

The *vadi* and *samvadi* employed in a certain type of Marva sung by the late Abdul Karim Khan and by musicians in Western India, whether by accident or by design, is a unique example of its kind that has yet come to my notice. There are three perfect fourths or *samvadi* pairs available in Marva and occasionally used as *vadi* and *samvadi.* But the unusual practice in Western India of using the *atikomal ri* and the Pythagorean *dha* as *vadi* and *samvadi,* with an interval of minor sixth or 15 *shrutis* between them, *i.e.,* the inversion of major third or seven *shrutis,* establishes a new convention as against the old perfect fourth or perfect fifth. Did this happen because they were uncritical of the imperfection of fifths chosen for *samvadis,* or were these chosen by design ?

An identical parallel exists in the history of the evolution of Western harmony. Till about the 13th or 14th century only perfect fourths and fifths were allowed and the church authorities had strictly forbidden the use of other consonances. But the French contrapuntists, while observing the order in the letter, broke it in spirit by introducing the *shadja gandhara* interval. At that moment, harmony was born in Europe and has grown ever since.

As more than two or three pairs of *samvadi* are usually available in the same scale, the same *raga* bearing a certain name or a slightly altered name, may have different *vadis* in different regions, depending upon tradition, convention and usage or the mood which the original composer of the *raga* intended to convey. Therefore, as long as the dogmatic regulation of perfect fourths and fifths for *vadi* and *samvadi* is not broken, there should be nothing wrong if a composer wants to create a new

version of a known *raga* under a slightly altered name or under a different name altogether, provided the new composition is harmonically and aesthetically beautiful. As a matter of fact, that is how the various *ragas* first came into existence.

Now, as regards progressive ways of introducing new forms for *vadi* and *samvadi,* a few of the various possibilities indicative of futuristic trends may be mentioned here:

1. *Thirds and sixths:* If the special case of Marva, referred to above, is any indication, then the major third or major sixth (seven or 15 *shrutis*) and the minor third or major sixth (six or 16 *shrutis*) are the two nearest possibilities, as these are the two best consonances acoustically available after the perfect fifth or fourth.

2. *Fixed drone and movable* vadi: While the drone remains fixed, the initial *vadi* and *samvadi* may shift on to another pair of *vadi* and *samvadi,* consonant with the previous *samvadis,* and these *samvadi* fifths may even be of the septimal or *saptakomal* series.

3. *Fixed* vadi *and movable drone:* While the fixed drone *sa-pa* smoothly resiles into a new drone *pa-ri,* the original pair *vadi-samvadi* may remain stationary.

INDIVIDUAL NOTES AND SPECIFIC RASAS

S. N. RATANJANKAR

THE term 'note' in Western music is applied to the written sign on the line or between two lines of the staff of Western musical notation. It also means a musical sound of a definite pitch, having a definite name.

In Indian music, any musical note is called a *svara,* which is a common term. But a *svara* acquires a definite name only after and as soon as the *shadja,* the fundamental keynote, is fixed. There is no standard keynote in Indian music of the present day.

The ancient musicologists had a standard keynote and definite degrees of pitch in mind when they made this statement. The calls of the peacock, the ox, the goat, etc., referred to as representing the successive degrees of pitch of the Indian musical scale would also lend support to this idea. Even if that were so the idea of musical notes individually expressing a specific rasa, an emotion, an abnormal state of mind, passes my understanding.

In the present system of music, anyway, the *svaras* are not absolute. They are all relative. Any musical note may have any name, *sa, ri, ga, ma,* etc., in relation to the keynote or in relation to any other musical note having a definite name. The term 'note' refers to pitch value, absolute or relative. If a musical note by its pitch value alone were capable of expressing an emotion, or affecting the listener's mind so as to create a feeling of joy, sorrow, terror, amour, etc., why should it have different effects when produced on different types of musical instruments? Why should it sound sweet in one voice and dry in another? There is no question here of the note being in

tune or out of tune, because it stands by itself as an absolute musical note. Granted that a musical note has the inherent quality of pleasing, of affecting the mind agreeably; yet there is much difference in the measure of good effect it produces on the listener's mind when it is produced on different instruments or by different voices. How then can we ascribe any particular expression, any specific emotion, any particular effect, to any particular musical note?

It is said that music is a language. Yes, we experience the truth of this statement when we listen to Indian music in its best form. And when a performance of Indian music reaches its dreamy heights, there remains nothing like individual notes. All the musical notes occurring in such a performance of great height form a part of a beautiful and sweet aural image, a great theme, and have no individual existence as such. They are only the 'what' in music and not the 'how', which is in a much greater measure responsible for what we know as 'effect' in music. Indian music is by its nature airy, fluent, so that no note in it is expressed detached, straight, by itself.

An Indian musician, vocalist or instrumentalist, will never produce his *sa* straight on its pitch. He will always start it on the *ni pa* of the *mandra saptak,* or on the *ga* or *ri* of the *madhya saptak* and glide in an expressive way to the proper pitch of the *sa.* Every note is linked up with its precedent and subsequent notes. It stands in relation to others in an artistically planned scheme as it were and takes its due place in the cadence. Then only it acquires a world of meaning, 'significance', as Susanne Langer puts it in her *Philosophy in a New Key.* Individual notes have no meaning in Indian music except that they are, as it were, valuable jewels or grains of pearls awaiting some great artist's hand to be woven into a garland, to be fixed up in a beautiful ornament. They are like the words of language, the poet's stock-in-trade.

A piece of Indian music itself, when in the actual process of performance, is likely to create different effects when sung in different voices. Even in one and the same voice it may produce different effects if sung on different occasions and in

different surroundings. The individual notes in Indian music are very dynamic and as such keep on moving up and down in degree of pitch according to the requirements of a particular cadence. They form syllables of a sentence subject to changes in expression, or pronunciation, if you so call it, as required.

If we consider this tendency of the notes to move up and down in the process of performance critically, we shall find that every note produces its own effect on the notes following it and determines the actual degrees of pitch with which the other note will follow it. The *komal nishada* in Bhimpalasi has a particular expression of its own in the scale upwards, much higher in pitch than the *komal ni* in the downward scale. For instance :

p	*dh*	ṡ	ṡ	*dh*	ṡ		*p*			
Ma	*Pa*	*Ni*	*Ni*	*Pa*	*Ni*	*Sà*	*Sà*	*Ni*	*Dha*	*Pa*

Even when we make a long halt on any single note we have all the context of all the notes and cadences that have gone before it and hear it in the context, in that relativity.

This much for the notes themselves. In considering the effect, the so-called *rasas* of individual notes, the other relative of music, and the most intractable relative at that, namely, the listener, has to be thought of. Will a musical note, if at all it is supposed to make its own individual effect, to create a particular definite feeling, make its particular effect, create its particular *rasa* on each and every listener? Or even on one and the same listener at all times? What about the capacity of the listener to appreciate the sweetness of music? What about an able listener's mood on a particular occasion as a fit receptacle?

The sage Vyasa closes the second chapter of the *Bhagavad-Gita* in the following *shloka*:

आपूर्यमाणमचलप्रतिष्ठम्,
समुद्रमापः प्रविशन्ति यद्वत् ।
तद्वत्कामा यं प्रविशन्ति सर्वे,
स शान्तिमाप्नोति न कामकामी ।।

Arjuna asks Lord Krishna the definition of *sthitaprajna* and wants to know how a *sthitaprajna* behaves in the world and the Lord follows with a whole chapter on *sthitaprapnas.* It is not easy to translate this particular word into English. At the most

we may say a man of steady mind, a man who has controlled his mind to such an extent that he remains absolutely unaffected either by calamity or prosperity, however great. And the Lord concludes his discourse on the *sthitaprajna* with the *shloka* I have just quoted. I have only to point out in this *shloka* that there is a hint at comparison of the human mind with a body of water. The *sthitaprajna* is compared to an ocean, which never overflows by the waters of hundreds of rivers flowing into it, nor does it go a jot dry by absence of rains, nor again it is dislocated by the heaviest of storms.

The mind of a *sthitaprajna* is like the ocean. But this is the mind of a *sthitaprajna.* The mind of an ordinary humble man like myself is like a limited body of water, always fluid and, as such, subject constantly to disturbance by the slightest touch. I am not a student of psychology. I shall only say what occurs to my mind regarding *rasas* as an observer without any preconceived notions.

To me *rasa* conveys an abnormal state of mind. The sight of a beautiful scene, a beautiful flower, attracts the mind and puts it out of its normal conditions and we call it joy, pleasure, delight, etc. The sight of a horrible accident when the poor subject of the accident appears bathed in blood and his body wounded here and there again puts the mind off balance, and we call this state of mind grief, sorrow and so forth. And what is the reaction of the mind on such occasions of joy or grief? There are unbalanced actions and unbalanced ejaculations.

Are these ejaculations music? Are laughter, expressions of joy or lamentations and howls of grief, music? No doubt they have the germ of music in them. But they are not yet music I, for one, would hold that music has a purpose quite opposite to such affections of the mind. Emotional ejaculations may be analysed as musical notes. But these are not regulated. They become music only when these notes are regulated and put in a certain theme, a certain context. The *rasa* theory properly belongs to poetic literature.

The proper effect of music would appear to be concentration of the mind, a sort of holy communion with the soul. Of course,

it may be possible to give music a certain background and apply it to a certain definite set of circumstances and make it expressive of a certain emotional idea by means of words, voice and modulations, a little acting, proper adjustment of musical accompaniment, surrounding scenery and so forth, and to that extent it is comparatively cheap music. But even then the musical notes are not by themselves responsible for creating a desired effect. And this is what we may call *saguna upasana* in music. We give music a certain definite visible shape and worship it. Otherwise music, pure and simple, is the expression of the soul.

The effect of this music is, as I have pointed out, concentration of the mind, holy communion with the soul. In this sense it is *raja yoga*, and it is this music which the Lord refers to when he tells Narada, the greatest of his devotees:

मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ।

THE CONCEPT OF RASA

JAIDEVA SINGH

IT IS the aim of this paper to examine what *rasa* means, what is its exact connotation and what are the main features of the experience of *rasa*.

The connotation of *rasa* has four ideas, namely, (1) sap, juice, (2) flavour, relish, (3) delight and (4) quintessence. All these four ideas are included in the word *rasa* as it is used in art. The simplest way of understanding its connotation is to analyse its meaning in connection with food. When we take a morsel of food, we move it about with our tongue, trying to extract its sap or quintessence. While doing so, we feel a peculiar relish and delight. Even so in art, emotion is the food and the artistic consciousness is the tongue. The resulting experience is *rasa*. I do not know if there is any word in any other language which can bring out the import of the word *rasa* in its fulness.

The words 'sentiment', 'motif', etc., have been proposed. Perhaps 'artistic experience' would be the nearest equivalent of this word in English. The Sanskrit rhetoricians have studied the concept of *rasa* in very great detail in connection with *kavya* or poetry. While all the details cannot be directly applied to music, a few fundamental characteristics are, to my mind, applicable to all art and so also to music. First, we have to guard against confusing the word *rasa* with *bhava* or emotion. The tendency of *bhava* or emotion is to pass into action—*Bhavati iti bhavah.*

Bhava does not mean 'to be' but 'to become.' So also the word emotion is derived from the Latin 'e', out and 'moveo', to move. It is a moving out of the mind, it is that feeling which has a tendency to pass into action.

The emotion of fear leads one to escape or run away; the emotion of anger moves one to strike or utter harsh words, which is only verbal striking. When the emotion of grief overtakes us, we sigh, sob and may even emoon according to the intensity of the emotion. But when an emotion is held in, detained, leisurely tasted, just as a morsel of food may be chewed and tasted in the mouth, then we have that modification of consciousness which is designated as *rasa*. *Rasa* is due to ruminating over or chewing the honeyed cud of emotion.

The Sanskrit rhetoricians have used *charvana* or chewing and *asvada* or relish as the synonym of *rasa*. Truly has it been said in *Pranava-vada, "Bhava-smaranam rasah"*. *Rasa* is the calling up of and dwelling on emotion. In the same vein, Dr. Bhagavan Das says in his *Science of the Emotions,* "Its business is to call up an emotion and then hold it in, so that its correspondent feeling of pleasure is tasted at leisure."

Secondly, an emotion may be pleasant or painful, but *rasa* is always an experience of *anada* or delight. *Shokabhava* or emotion of sorrow is painful, but *karuna rasa* or the artistic experience of pathos is always one of delight. Even *rati-bhava* or the erotic emotion is not always a matter of delight, it is mixed with *chinta, nirveda* or anxiety and despondency, but *shringara rasa* is always an experience of delight.

Balabodhini, the commentary on *Kavya-prakasha,* says rightly *"Loke harsha-shoka-karanebhyo harshashokaveva hi jayate; atra punah sarvebhya eva tebhyah sukhamityalau-kikatvam,"* i.e., in the common experience of life, from joy you will have but joy, from sorrow you will have only sorrow, but in the experience of *rasa,* you will have delight from every emotion. Such is its peculiarity. Under the magic touch of poetry or music, every emotion is converted into an experience of joy. In actual life one may experience sorrow but when this sorrow is expressed in a *raga* like Piloo, which is full of *karuna rasa,* it gives peculiar aesthetic joy.

As a matter of fact, all art is only an expression of an inward spiritual delight. Creation itself is a manifestation of the delight of the Supreme. As the great Kashmiri Pandit, Kshemaraja, puts it,

"Anandocchalita shaktih srjatyatmanam atmana." The surplus of the delight of the Supreme spills over into creation. So also do the Upanishads say, *"Anandadhyeva khalu imani bhutani jayante, anandena jatani jivanti, anandam prayanti abhisamvishanti."* From the *ananda* of the Supreme are all creatures born, by it are they all sustained, and to that do they all return.

Art has no other purpose but to express an inward delight. When we want to reach somewhere, we walk or travel. But when we have no other purpose but to express our inward delight, we dance. When we want to convey something to others, we talk, but when we have no such purpose to gain, but only to express our soul's joy, we sing. *Rasa* is, therefore, always an experience of *ananda.*

Thirdly, in *rasa* there is universalisation of experience. In actual life, the emotion of Dushyanta is his personal experience, or the emotion of Shakuntala is her personal experience, but in the medium of art, in Kalidasa's drama *Shakuntala,* the emotion is universalised. It is no longer the emotion simply of a king or the emotion of a simple maiden of the hermitage of Kanva that we experience, it is the emotion of man as man or woman as woman that captivates our heart.

When a Mira trills forth her experience of *viraha* or separation in a *raga* like Desha—*main virahin baithi jagun, jagat saba sowai ri ali*—we hear in it not only the pangs of Mira, but the heart-throb of humanity. For a full realisation of *rasa,* the listener or reader has also to shed his particularities as Mr. X or Y, and experience the emotion as man as such. This universalisation is called *sadharanikarana* by our art critics. They insist that without this *sadharanikarana,* we cannot have experience of real *rasa* but only of a *rasabhasa*—a pseudo-*rasa.*

In one of the poems of the great poet, Rabindranath Tagore, someone puts a question to a bird, "How is it that you do not sing when you are resting in your nest, but begin to pour forth your music when you soar in the sky?" The bird replies, "When I am confined in the limits of the nest, I have no inspiration for a song. It is only when I break loose from the limits of the nest and soar into the limitless sky that I find my song." Even so when a poet

or a musician breaks away from the limits of the narrow particular and rises to the plane of universal experience can he create *rasa.*

Again and again, our art critics insist on this, *aparimitabhava,* i.e., rising above the limitations of the narrow particular. Art requires a certain amount of detachment or emergence from the narrow particularistic self and mergence into universal experience. *Sadharanikarana* or *aparimitabhava* is therefore an essential factor in the experience of *rasa.*

Fourthly, the experience of *rasa* is possible only in a certain condition of mind. Some of the critics have called it sympathy, but German thinkers have rejected this word. They say that the word 'sympathy' does not adequately describe this experience, for 'sympathy' only means 'feeling *together*' or 'feeling *with*', but art experience is not feeling together but becoming one with the spirit of one's theme. In order to describe this mental state, they coined a new word "Eurfülung" which means 'feeling into'.

In order to bring out this idea, a new word was coined in the English language, namely, 'empathy'. This word has now been incorporated in the revised edition of the Oxford Dictionary. Whereas sympathy means 'feeling with', empathy means 'feeling into'. But long before this idea even occurred to the Western thinkers, our art critics had dealt with it elaborately. In order to describe this state of mind, they used the word *tanmayibhavanam* or *tanmayata.* It means 'becoming one with'. This is far more expressive than empathy.

The poet has to become *tanmaya* or one with his theme, the musician has to become *tanmaya* or one with the *ragabhava* or spirit of the *raga* in order to be able to express *rasa,* and so also the listener has to become *tanmaya* in order to enjoy that experience. It was for this purpose that *ragadhyanas* were composed by our old masters. Abhinavagupta has very aptly described *rasavada* as *tanmayibhava* in his commentary on Bharata.

Lastly, *rasa* is a unique experience which cannot be resolved into any common experience of man. That is why our *shastras* have called it *alaukika* or *lokottara* or *vilakshana.* It is a transcendental experience. Art uses the medium of sense in order to

pass beyond sense. Poetry uses words; music uses sound; painting uses colour. These are all sensuous media, but the experience of *rasa* is supersensuous. That is why Mammata says in his *Kavya-prakasha* that it is entirely different from *laukika pratyakshadi pramana,* it is *lokottarasvasamvedana,* i.e., the experience of *rasa* is completely different from *laukika* or the ordinary common experience that we derive in this world from *pratyaksha* or sense, *anumana* or inference.

It is *lokottarasvasamvedana* or a transcendental experience in which the soul abides in its supernal *ananda,* its ineffable joy. So also Abhinavagupta says in *Abhinavabharati,* his commentary on Bharata, "*Rasana cha bodharupaiva kintu bodhantarebhyo laukikebhyo vilakshanaiva*" i.e., rasa is an experience which is different *toto caelo* from all the common wordly experience. It transports us into a region where we taste for a moment the inherent *ananda* of the Self and leave behind us the fret and fever of life. It is *brahmanandasahodara,* i.e., it is akin to the *'ananda of brahma'*. We have this experience of *rasa par excellence* in music. Truly has a musician-poet said :

I know not what I was playing,
Or what I was dreaming then.
But I struck one chord of music,
Like the sound of a great Amen.
It quieted pain and sorrow,
Like love overcoming strife;
It seemed the harmonious echo
From our discordant life.
It linked all perplexed meanings
Into one perfect peace,
And trembled away into silence
As if it were loth to cease.

Yes, such is the *rasa* that one experiences in the art of music. It quietens pain and sorrow and links all perplexed meanings into one perfect peace.

DEVELOPMENT OF RHYTHM AND TEMPO

SWAMI PRAJNANANANDA

RHYTHM connotes the idea of an ordered and measured motion or development, whereas tempo connotes that of time-unit in the sense of pace or duration of speed. In Sanskrit, the two are known as *chhanda* and *laya*. Both have their common basic ground in space and time, which is known as the prime factor of the creation or projection of the world-appearance. Samuel Alexander calls this basic ground space-time and not space and time; and space-time is the matrix or substratum of the primal norm of the projection. It is said in the *Rigveda* that there was no vibration or movement in the beginning; eternal calm and silence reigned supreme. Gradually, movement came in the form of rhythmic vibrations. The yibrations were organised and ordered and the manifold creation, *i.e.*, projection, was designed in a systematic form, which may be called rhythm. The word *tapah* of the Upanishads was no other than the heat-energy or the will-power of the Divine Primordial Energy. Potential Divine Energy or *Isvara* was all that there was before the projection of the phenomenon. He willed to be *many* and that will is the cause of the manifestation. The world of appearance came in the form of rhythm. That rhythm was continuous and eternal and the sun, moon, stars and all other satellites of the solar system also observe the same rhythmic movements.

The question is how did this rhythm come into being in the field of music? Prof. Scholes says that rhythm is not something that is imposed on music but is inherent in it whether or not words accompany it. Rhythm is not only the legs of music but its life, and that life, like ours, is often subtle and complex.

Rhythm also plays the role of life-force in literature. Rhythm pertains to the time side of music as distinguished from the pitch side and it takes in beats, accents, measures or bars, grouping of notes into beats, grouping of beats into measures, grouping of measures into phrases, and so forth. Prof. Scholes further says that in rhythm the sense of accuracy and judgement is necessary to arrange and combine the notes or series of notes with the regular and periodic time-measures or *talas*. It is also necessary for the rise and fall of the intervals of notes of the melody in music.

In our Vedic music, rhythm was observed with the help of metres in the composition or *sahitya*. Tunes were added to the *riks* or stanzas and the *riks* were constituted out of letters arranged in different metres. The *rik*-stanzas with tunes were the *samagana*. Sayana says: *Samasabda-vachyasya ganasya sva-rupa-mrigaksaresu krust adibhih saptabhih*, etc. In the *Rig-bhasyabhumika*, three kinds of *stobhas* are mentioned and they are *varna-stobha, pada-stobha* and *vakya-stobha*. *Gathas* were also prevalent in the Vedic period. *Gathas* were the prescribed mantras or verses : *vihita mantra-visesa gathah*. Both in the Stotra or *gathagana* and *samagana* rhythm and tempo were used to regulate the letters and tunes of the composition of music. The *Brahmana* says : *nochhairgeyam na valavad geyamiti rathantara-dharmah, tasmadubhava-dharma vyavatisthante iti. The Sama-vidhana-Brahmana* says that the *samans* were possessed of the stanzas or verses constructed out of the metres like *vrihati, jagati, gayatri, tristubha*, etc. As these metres were balanced by tones and tunes, they were known as the *samans*.

In the *Rik-pratisakhya* syllables or *varnas* are known as the sound or *svara*. The sound or *svara* has been divided into different time-units like *hrasva, dirgha*, and *pluta*. The *hrasva* sound lasts for only one *matra* or one unit of time, the *dirgha* for two and the *pluta* for three. The sound or *svara* is also known as the letter or *aksara* : *svaro'ksaramityuktam*, and for this reason the authors of the *Pratisakhyas* designate the registered notes, *udatta, anudatta* and *svarita* as the letters : *Udattas' chanudattas' cha*

svaritas'cha samksepatah svarastrayo veditavyah. In the Vedic literature these are again known as notes, bass, acute and circumflex. Saunaka says in the *Rik-pratisakhya* that all the notes, both *vaidika* and *laukika* were represented in three different ways, bass, acute and circumflex. They were also known as *mandra, madhya,* and *tara.* Three different modes were adopted for three kinds of pronunciation and they were slow, medium and fast, *i.e., vilambita, madhya* and *druta.* The 48th *sutra* of the *Rik-pratisakhya* runs thus : *matra-visesah prativrityupaiti,* that is, in every *vritti* the number of *matra* is increased. The *matra* is a measuring unit which connotes the idea of the division of time or *ksanabheda.* The old Sanskrit verses or musical pieces were of two-kinds, *varna-vritta* and *matra-vritta, i.e.,* one was determined by the syllable unit and the other by time-unit.

Saunaka deals with the topics of *chhanda* in connection with the correct reading of the Vedas. They were *gayatri, usnika, anustupa, vrihati, pankti, tristupa,* and *jagati.* Besides them, there were other metres like *atijagati, sakkari, satipurya, asty, atyasti, dhriti, atidhriti, prakriti, akriti, nikriti* and *samkriti.* Simhabhupala says that these metres or *chhandas* were used in the *samagana* and Vedic recitations. In the *Rik-pratisakhya,* we find the mention of *matras* and they were similar to the tonalities and pitch-values of the sounds of the birds and animals : *chasastu vadate matram dvi-matram vayasobravit,* etc. Sometimes the letter of the Vedic metres used to play the role of the *matras* or time-beats, and those *matras* were accompanied by the recitation or pronunciation of the verses of the *samans.*

Five kinds of accents were used in the *saman*-chants and Dr. Felber says that they were: (1) stress on accentuation; (2) the interval, its arrangement and choice; (3) the intensity of voice; (4) enrichment through ornamentation; and (5) the mutual tone-ratio between the different musical pitches. Musical pitches were lowered or heightened or balanced as the notes in the verses used to indicate. The numbers upon the words of the verses used to indicate temper and tensity of the sounds like low, medium and high. Some are of the opinion that the figures upon

the words of the verses were the indications of the *murchhanas* or ascending-descending notes of the *samans*. Sometimes the numbers used to indicate the downward series of tones. The metrical relations of the verses or *samans* were manifested in the forms of rhythm as well as tempo.

The word tempo or *laya* simultaneously indicates the idea of time-beat or *tala*. because one is interlinked with or rather counterpart of the other. In fact, the tempo is realized in the continuity and different cadences, *i.e.*, measured movements of the time-beats or *tala*. Sarangdeva (early 13th century) says that music, both vocal and instrumental, drumming and dancing are based on the time-measure or *tala* : *gitam vadyam tatha nrittam yatastale pratisthitam*. In the age of the great epics, *Ramayana* and *Mahabharata*, the artistes and music-lovers were fully acquainted with different accents, letters, *matras* and *talas* : *kala-matra-visesajna*, etc. The compiler of the *Mahabharata* while explaining the process of beating of the time says : *panitala-satalais'cha samya-talah samaistatha*. From this it is evident that time was strictly observed by the palms. The word *tala* really connotes the idea of measure of the specified time. So, in the truest sense, time, or *kala* is the temporal unit or *tala*.

The time also presupposes the idea of space, *i.e. desa*. The greatest scientist Einstein admits the correlation of time and space in his Theory of Relativity. He says, like the English philosopher Alexander, that space-time is the primal stuff or matrix of which all the phenomenal things are made, though space is three dimensional and time is one dimensional. As time cannot be conceived without space, so *kala* or *tala* cannot be taken as separate from the *desa* because time extends to space and space bears its existence in time. In Indian philosophy, time has been conceived as *Mahakala*, who transcends all kinds of changes or movements. He assumes the aspect of changing time as Kali, the Divine Energy. But the change has its ground always upon the changelessness, the dynamic Mother Kali dances always upon the static breast of Parama-Siva. So the quantum of time has been conceived for the practical use of the phenomenal world : *matra-kala-kriya-bhumi*, etc. Though the idealists count

time as an inherent category of the mind, yet they admit the objective manifestation of it. In music, the eternal time has been divided into minute units as *kala, kastha,* etc. The authors on music have made use of these time-units for the measured and well-balanced rendering of tones and tunes.

Muni Bharata (2nd century A.D.) deals with the problem of time-units in his *Natyasastra* in connection with the dramatic music *gandharva* or *marga.* He says that he who is devoid of the sense of *tala* can be designated as neither a singer nor a drummer, because the art of drama is based on timing or *tala.* Now what do we mean by *tala*? Bharata says that *tala* is a definite measure of time and *gana* or music rests on *tala* : *ganam talena dharyate.* The means and materials of *tala* are : *yati, pani* and *laya—anga-bhuta hi talasya yati-pani-layah smritah.* The *laya* or tempo means the difference between one unit of time (*kala*) from another : *kala-kalantara-kritam salayo nama sanjnitam.* The *laya* or tempo is divided into fast, medium and slow speeds, *i.e., druta, madhya* and *vilambita.* The determining principle of notes and tuning, *i.e., svara* and *tala* is *pada.* The *pada* is composed of letters or *aksaras* and it can be said to be the verse or *sahitya* of music.

These subjects have been elaborately discussed by Bharata in the 29th chapter of *Natyasastra* and Sarangdeva in the 6th chapter of his *Sangita Ratnakara.* Regarding *tala,* Bharata mentions the names of *avapa, niskrama, viksepa, pravesaka, samya, sannipata, parivarta,* etc. He divides the *tala* into two main heads : beat without sound and beat with sound, *i.e., nisabda* and *sa-sabda.* The *talas* like *avapa, niskrama, viksepa* and *pravesaka* are known as beats without sound, *i.e., nisabda,* and *dhruva,* and *sannipata,* etc., are included in the category of *sa-sabda-vadya.* To minimise the use of space, I shall not discuss the detailed characteristics of these *talas,* but it should be mentioned that all the *talas* are strictly measured by *laya* or tempo. Bharata says *laya* or tempo is determined by the speeds like slow, medium and fast, *i.e., vilambita, madhya* and *druta.* Or it can be said that tried forms of speed in time-measure or *tala* are known as *laya* or tempo.

Sarangdeva divides the *tala* as *marga* and *desi*. The movements or beats of the *marga-tala* have already been explained. He designates the beat without sound as *kala* and *kala* is divided into the *talas* like *avapa*, etc. The *matra* is also known as *kala*. The *kala* is of three kinds, *chitra*, *vartika* and *dakshina*. Some accept *dhruva* as the fourth *kala*. *Kala*, *kastha*, *nimsesa* and other time-units are called as *talakala*. Like *vidari* or different units of melody or tune, *yati* and *prakarana* are included in the category of *tala*. But, truly speaking, *yati* is a kind of method of the application of *laya* or *tempo*. It is of three kinds, *sama*, *srotogata* and *gopuchha*. The *sama-yati* is possessed of three units of tempo, *i.e.*, one in the beginning, one in the middle and the last in the end. The *srotogata* contains the three units of tempo, the first one is slow or *vilambita*, the middle one is medium and the last one is fast or *druta*. The *gopuchha-yati* also consists of three units of tempo and in the beginning of the *giti* the tempo is fast or *druta*, in the middle it is medium and in the end it is slow or *vilambita*. Some are of the opinion that in *gopuchha* the first tempo is rapid or *druta*, the middle one is slow or *vilambita* and the last one is also slow or *vilambita*.

Sarangdeva says that the *suddha yatis* or *yatiragas-ganas*, *dhruvas* and classical regional *gitis* like *magadhi*, *ardha-magadhi*, etc., were practised with different kinds of *talas*. These *talas* were composed of different units of time-beats or *kalas* or *margas*. The *gitis* or songs were also followed by *vritti* and *gatis*. The presentation of those *gitis* differed with the alteration of the tempo or *laya*.

It has already been said that not only Sarangdeva but all the later musicologists also have divided the *tala* into two main heads : *marga* and *desi*. The *marga talas* are : *dhruva*, *chitra*, *vartika*, *dakshina*, etc. They have mentioned another two kinds of *marga tala* like *chaturasra* and *tryasra*, which are known as *chachhat-puta* and *chachaputa*. All these *talas* are represented in three different modes of slow, medium and fast, *i.e.*, *vilambita*, *madhya*, and *druta*. They are also determined by the *yatis* like *sama*, *srotogata* and *gopuchha*. It has already been said that a *yati* is no other than a method of application of the tempo or

laya : *laya-pravritti-niyamo yatih.* The *marga talas* are possessed of *grahas* like *sama, atita,* and *anagata.* The word *graha* connotes the idea of *gati* or speed. The *grahas, sama,* etc., are also known as *sampani, avapani* and *uparipani.* These *grahas* are determined by the tempos like *vilambita, madhya* and *druta.*

Sarangdeva and his followers are of opinion that the *desi-talas* are 120 in number : *vimsatyabhyadhikam satam.* Others admit 224 and some 108 *desi-talas.* The *desi-talas* are : *adi, dvitiyaka, tritiya, chaturthaka, panchama, darpana, ratilila, simhalila, chaturmukha, chatusstala, yati, tribhangi, rajavidyadhara, srikirti, karanayati, lalita,* etc. The mode, nature and characteristics of the *talas* were determined by different *merus* like *guru-meru, druta-meru, pluta-meru, samyoga-meru, etc.* Besides them, the *prastaras* or *khanda-prastaras* were used for their detailed classification.

Pandit Kasinath Appaya or Apa-tulsi has tried to trace some similarity between the modern *talas* and the ancient ones in his *Abhinavatalamanjari.*

The ancient tradition has been preserved by the South Indian system of music to some extent. It has adopted a scheme of 35 *talas* which was developed by Purandardasa. It is said that only 35 *talas* are determined by the time-units of *laghu, drutam* and *anudrutam.* The scheme of 35 *talas* relates that the main *talas* are seven in number and they each contain five constituent *angas* or varieties, resulting $7\times5=35$. The five *angas* are : *anudrutam, drutam, guru, plutam* and *kakapadam.* Their values being constant, they have no variation or alteration. But *aksarakala* of each *tala* can be altered. The *talas* are again divided under the head of different *jatis* like *tisra, misra, khanda, sankirna* and *chaturasra.* There are 35 *alamkaras* for illustrating the 35 *talas.* The nomenclature of the *talas* are based on *kalapyadi* and *bhuta-sankhayas.*

The main seven *talas* of the South Indian system are : *dhruva, matya, rupaka, jhampa, triputa, ata,* and *eka.* All the main *talas* and their varieties have their definite letter-units or *aksarakalas* for an *avarta.* From the detailed list of the South Indian *talas* it appears that though most of them differ in their names, yet their system of *matra* and rhythmical accent are almost similar

to those of the ancient ones. Besides them, nine or *nava-sandhi talas* are still current in South India. Some are of the opinion that the *nava-sandhi-talas* were presented in the sacred rituals and ceremonies and also before the deities of the holy shrines and temples. The *champutala* and its varieties and the *desadi* and *madhyamadi talas* are also current there. Prof. Sambamoorthy is of the opinion that the players of the mridangams of South India when they accompany the musicians do not merely beat the *svara-laghu,* but provide "a cross-rhythmical accompaniment based on the style movement and rhythmical construction of the pieces rendered."

In fact, rhythmical harmony or rhythmical construction is vital for the *tala*-systems of all the civilized countries. The *tala*-system of the classical *padavali-kirtan* of Bengal is worth mentioning in this connection. The number of *talas,* both simple and intricate, is innumerable in the *padavali-kirtan,* though their rhythmical movement, *kala* and *laya* are somewhat different from those of the classical Hindusthani and Karnatak music. In *Sangita-Damodara, Sangita-Narayana, Sangita-Ratnavali, Sangita-sara-Samgraha* and other musical treatises of Bengal and Orissa, many of the *talas* of the *padavali-kirtan* have been discussed.

Now, what is the psychological significance and value of rhythm and tempo in Indian music ? Everything subjective is more fundamental than the objective one. Well has it been said by E. B. Havell in connection with the beauty of the fine arts : "Beauty, says the Indian philosopher, is subjective, not objective. It is not inherent in form or matter; it belongs only to spirit, and can only be apprehended by spiritual vision." Spirit can really appreciate the spirit. The emotive feeling and spiritual experience are absolutely personal and subjective. All rhythm and tempo are primarily the *projection* of one's own personality. The objective perception or experience of rhythm and tempo involves the whole organism and it requires primarily five fundamental capacities. Dr. Seashore says in his *Psychology of Music* that "the first two of these are the sense of intensity corresponding respectively to the two attributes of sound which constitutes the sensory media of rhythm. The third and the fourth auditory imagery and

motor imagery, that is, the capacity of reviving vividly in representation the auditory experience and motor attitudes respectively. The fifth is a motor impulse for rhythm, an instinctive tendency, chiefly unconscious and largely organic."

All mental life works eternally in a rhythmical process and even objective material things of the universe observe the rhythmical law consciously or unconsciously initiated by some unknown, inscrutable power or energy. The psychology and philosophy of music state that rhythm and tempo are not only the essential parts of music, but are also vital means to our life. They create a complete balance and symmetry in the vibrations or movements of tones and tunes of music and thus produce a resonance of them in our emotional depth and bestow upon us celestial peace and tranquil happiness. Everything mental and material bears a spiritual significance and value, and music being the greatest of all arts, its inherent ingredients or parts, rhythm and tempo, though apparently woven into the warp and woof of contingent phenomenal time and space, yet essentially transcend the limits of time and space and make themselves the best and surest means and medium for bringing unto us the transcendental harmony and peace.

RHYTHM AND TEMPO IN THE PURANAS

ALAIN DANIELOU

AMONG the important contributions of India to the music of the world, the most astonishing is probably in the field of rhythm. No country ever created a rhythmic art so elaborate and so complete. None ever evolved a notation of rhythm that can compare with the Indian system. It may, therefore, be of interest to find out how ancient this complex and unique theory of rhythm is.

There is evidence of a highly evolved conception of rhythm and tempo in some of the ancient religious texts, such as the Puranas. In principle all the Puranas should have a chapter on music, since music is an *Upaveda,* one of the four fundamental sacred sciences. It seems, however, that this subject has sometimes seemed too profane, or too intricate, to the pious copyists of the sacred books, and in many of the Puranas, in the *Agni Purana* in particular, the chapters on musical science are conspicuously missing in all the known manuscripts. The main sources of our information on music are some odd manuscripts of the *Vayu Purana,* the *Markandeya Purana* and the *Vishnu Dharmottara.*

We meet in the Puranas with an already thorough classification of various types of rhythm and, although we do not find details of rhythmic-variations, we get an adequate description of the essential divisions of rhythm and the principle of the notation of drum-strokes, which is even today a unique feature of Indian music. It is obvious from the description of rhythmic divisions in the Puranans that the elaborate rhythm-patterns we enjoy today in Indian music, both northern and southern, have been in existence since very early times.

The *Vishnu Dharmottara* defines rhythm as "a way of dividing

time." ताल: कालप्रयोज्य:; the *Amarakosha* calls it कालक्रिया मानम् "the measuring of the time-beats," and the *Natyasastra* speaks of *tala* as कलाकाल प्रमाणम् "the measure of time-units."

The unit of musical time, the *matra,* is considered in the *Vishnu Dharmottara* as the time needed to utter five short syllables पंचलघ्वक्षरोच्चारणकला मात्रा—while the *Natyasastra* prefers to define it as the duration of five winks of the eyes—निमेषा: पंचविज्ञेया गीतकाले कलान्तरम् —thus connecting the duration of musical time with one of the classical units of divisions of astronomical time.

The rhythm-units, the *matras,* are arranged into rhythm-patterns which are called *tala.* In these arrangements they can be counted two by two, or four by four, or eight by eight, according to whether we prefer to place the accent on general divisions of rhythmic or on shorter analytical divisions. The ways of counting the *matras* are called *vrittis* and are three in the *Vayu Purana* and the *Vishnu Dharmottara.* Their names are *citra, vartika* or *vritti,* and *dakshina.* The quickest is *citra* which means "colourful", *vritti* means "functional" and is the medium division, while *dakshina,* the southern, is the slowest, the most sophisticated way of measuring rhythm. The *Sangita Ratnakara* will later add a fourth, faster *vritti* called *dhruva.*

The *vrittis* correspond to the way of noting a particular rhythm with units of a semi-quaver, or a quaver, or a minim. We experience this easily, when listening to a *tala.* We can, if we know the *tala,* mark the *sama* and various *talis* or *khalis,* this is the *dakshina* way; or we may find it easier to indicate the *matras,* as people less learned in music will naturally do. This obviously does not affect the *tala* itself, nor the tempo, and well shows that the *vritti* is an independent value and not another name for tempo.

The *matras* in the Puranas are combined into three kinds of *talas,* being based on units of three beats, four beats or mixed. The mixed type of *tala* has been interpreted as referring to the *talas* with units of five beats, but this term may cover other forms also. The *Sangita Makaranda* of Narada adds a fourth variety of rhythm called "broken-rhythm" (*khanda*), which we today would

call syncopated. The later works add a fifth kind called "hybrid rhythm" *sankirna.* Many of the later works have given examples of variations in these particular *talas,* but the classification certainly refers originally to classes of rhythm and not to particular rhythm-patterns. The basic rhythm-types, when variously arranged, give birth to proper rhythm-forms which are of four kinds in the *Vishnu Dharmottara,* being classified as even *talas,* usually based on units of four beats, and called *chanchatputa,* and odd *talas* based on three time-units and called *chachaputa.* Then comes *panchapani* or *talas* of five time-units, the simplest one being arranged into one long, one short and one long beat, and, finally, *shatpitaputra* or *talas* of six time-units. In later works *panchapani* becomes a mere variety of *shatpitaputra,* but does not seem to have been so originally. The *Natyasastra* agrees with the Puranic definitions, but the illustrations given of the basic rhythms vary greatly from one work to another. This comes from the fact that the definitions refer to general classifications of rhythmic possibilities and that naturally innumerable varieties of rhythm can be built in each category and given a common name.

The Puranas do not make a fundamental differentiation between classical and popular rhythm, between *marga* and *deshi* rhythmic-forms, as do the later works, the *Sangita Ratnakara* in particular. But this division appears when we come to the elaborate rhythm-styles which are known as *prakaranas* and of which seven belong to sacred music and seven to the profane art.

The *Vishnu Dharmottara* goes into the details of silent and sounded rhythm and the various ways of marking it. It indicates the four ways of beating silent rhythm with the closed fist or the open hand which are, in fact, the ways of marking rhythm in almost every country. The baton of the modern orchestra conductor derives its movement from the same principle.

The ways of indicating rhythm-divisions on the drum are only three in the Puranas. They are called *shamya, tala* and *sannipata,* that is striking with the right hand, with the left hand, and with both hands. Most other works add *dhruva,* 'striking with one finger,' but this term does not appear in the Puranas.

We find in the *Vayu Purana* and the *Vishnu Dharmottara* the

theory of the notations and the memorisation of the strokes on the drum through monosyllables, a system quite peculiar to Indian music, necessitated by the great intricacy of rhythm-variations. The syllables used are practically the same as in the *Natyasastra.*

A given rhythmic pattern can be played more or less rapidly. This is known as tempo or *laya. Laya* is of three kinds in the Puranas, namely, fast (*druta*), moderate (*madhya*) or slow (*vilambita*). The *Natyasastra* gives the same classification of tempos and defines tempo as कलाकाल the duration of time-divisions. The *Sangita Ratnakara* will later define it as the time of rest between two actions or strokes क्रियान्तर विश्रान्ति. In every case the duration of the time-divisions, in each tempo, is said to be the double of the previous one. So that the *madhya* tempo is twice as fast as *vilambita,* and the *druta* tempo four times as fast.

The *Vishnu Dharmottara* further indicates the relation of tempo with the *rasas* or the moods of music. In a gay or loving mood one should use a moderate tempo, in disgust and fear a slow one, in heroism, anger or wonder a fast tempo. This applies more to theatrical music than to the Indian classical music as we know it today. But we find the application of this principle in Western music quite common. We meet with it again in some forms of theatrical music in India, for example, the Kathakali and the Kuchipudi.

The *Markandeya Purana* makes room even for the variations of tempo. This indicates a highly evolved conception of rhythm. These variations in tempo are called "movements" (*yati*). They are of three kinds. A tempo can be regular (*sama*), accelerating or slowing down (*srotogata*), and variable, sometimes fast and sometimes slow. It is then compared to the motion of the tail of a cow and called *gopuchha.*

Four styles of drumming are mentioned, namely, *addita, vitasta, alipta* and *gomukhi,* which mean aggressive, spreading, oily and bullying respectively. These too are connected with *rasas.* For love and laughter, one must use the sharp, aggressive style; for heroism, anger and wonder, the calm, spreading style; for compassion and peace the oily style; and in disgust and fear, the rough, bullying style.

The musical composition in which rhythm is predominant are called *prakaranas*. These are distinct from the *prabandhas* in which the main element is melodic. The *prakaranas* are divided into two styles, *kulaka* and *chhedyaka*. In *kulaka* the rhythm-patterns are repeated, and, are regular, while in *chhedyaka* they follow the development of a story and are therefore variable.

In the Puranas, the division is not clearly drawn between the *prakaranas* and the *gitakas*. In fact, the various styles of rhythmic music which the *Vayu Purana,* like the *Sangita Ratnakara,* calls *prakaranas* are, in the *Vishnu Dharmottara,* considered *gitakas* (*gitakas* being different from *gitas* in that they are predominantly rhythmical). The styles of predominantly rhythmic music are called *aparantaka, ullopya, mandraka,* etc., and are 14 in number. Of these, seven pertain to sacred music and seven to the worldly art. This brings us back to a division similar to that of *deshi* and *marga,* of profane and sacred music, which we have mentioned earlier. The *prakaranas* can probably be compared to the various styles of rhythmic variations used on the veena or the sitar today or to the vocal rhythm effects of the South Indian *pallavis.*

On the whole we find in the *Puranas* a brief but quite complete picture of rhythmic theory which indicates a very high knowledge of the possibilities of rhythmic development. There is no reason to suppose that rhythm in the times when these theories were recorded was less brilliantly expounded than it is today.

The texts of the *Puranas* are quite ancient though the possible age of these works remains a subject of disagreement, since scholars attribute to their final reduction an age which varies by many centuries. But since all agree that they are compilations, the date of their final writing need not necessarily affect the antiquity of their various chapters.

On the whole, the Puranas agree with the *Natyasastra* as far as the concept of rhythm and its divisions are concerned. Yet from the presentation and the limitation of certain categories it would rather seem that they must be counted among the sources of the *Natyasastra.* They are certainly older than the works of Dattila and Kohala, some parts of which are incorporated in the *Natyasastra.*

Many scholars consider the *Vayu Purana* a very early text and, so far as its chapters on music are concerned, there seems no reason to attribute a very different date to the *Vishnu Dharmottara,* although it seems a little more archaic than the *Vayu.* The chapter on music of the *Markandeya Purana* is a short one and although it mentions only the oldest classifications it seems difficult to give it a definite date. In any case we have to consider the Puranas as some of the most ancient and most authoritative sources we know of about the rhythmic art so beautifully illustrated in Indian music up to our day. And we find in them the evidence of a variety of rhythmic styles which has almost vanished from the music of our day.

THE ORIGIN OF THUMARI

PREM LATA SHARMA

THUMARI is the most popular form of Indian music cultivated by individuals, as distinguished from the spontaneous music of communities or social groups. It is, therefore, designated as classical music, as distinguished from folk music. It is comparatively free from the restrictions of strict discipline of orthodox classical music. For this reason, it is called 'light' classical music.

As denoted by its feminine name, *thumari* is characterised by a striking note of tenderness and the theme of its songs is invariably related to some or the other phase of human love in a state of amorous separation or union. *Thumari* lacks the virility of musical expression of the *dhrupad* and *khayal* styles, both masculine names. The songs in the aforesaid manly styles do not always have love for their theme.

The most widely current theory attributes the origin of *thumari* to the royal court of Oudh, especially that of Wajid Ali Shah. This causal theory of the origin of a musical style like all causal theories of interpretation of historical problems, is at best rather partial in compass, if not superficial. Causal theories do not take cognizance of the inner homogeneous continuity of human affairs, to which causal factors have to be related to have any real significance. In order to understand and interpret the basic trend which made possible the evolution of *thumari,* attention has to be paid to the continuity of fundamental trends in Indian tradition of classical music which comes in an unbroken current from very ancient times and reflects India as an organic and vital cultural entity with a spiritual foundation.

Historically speaking, the true significance of the development of a new art form can only be grasped when its understanding is related to the preceding cultural trends. Intrinsically also, any classical musical form has to be judged with reference to the fundamental

concepts of musical theory. Indian society has nourished such a strong spiritual base for cultivation of arts that incompatible political or exotic influences have made only a slight, superficial and evanescent impact on the fundamental concepts of art which are rooted in the very soul of the people.

As is well-known, the theory of classical Indian music is enshrined in our traditional *Sangitasastra*. In studying any musical style and its characteristics, an attempt has, therefore, to be made to relate them to the concept of musical forms as given in that *Sastra*.

The main characteristic features of *thumari* as a musical style and related facts may be enumerated as under :

1. The musical effect of *thumari* is dependent on the poetic content much more predominantly than is the orthodox style of say *khayal*.
2. The poetic theme of songs sung in this style deals most often with *srngara rasa*, and has sometimes a dual significance, *viz*., spiritual and mundane.
3. Its lyric form is due to the restricted range of *ragas* suitable for its rendering, and to its latitude of elaboration. It is at present the most lyrical of all forms of Indian light classical music.
4. Judged from the familiar principle of art design, "unity in diversity", this form dwells more on diversity than on the element of unity of the melodic pattern running through it.
5. It requires a special quality of voice, natural or cultivated, for proper rendering.
6. Its association with the *Kathak* style of dance, looked upon as an inferior dance style, led to the exponents of this musical style being assigned a low social status until recently.
7. The *talas* indentified with this form of music constitute one of its features.
8. The embellishments are tonal-verbal for the most part and not purely tonal ones which preponderate in the orthodox classical music.

Thumari is an ephemeral evolute or a variant out of a long series of forms beginning with *dhruvas* mentioned in Bharata's *Natyasastra*. Bharata deals with verbal-tonal rhythmic compositional patterns in the 32nd chapter of *Natyasastra*, entitled *Dhruva-Vidhana*. He speaks of five types of *dhruva* in the context of drama (*natya*), viz., *pravesiki*, *aksepiki*, *naiskramiki*, *santara* and *prasadiki* or *prasadini*. *Prasadini* is described as रंगरागप्रसाद जननी *i.e.*, which gives rise to colourful delight (*rangaraga*) and self-engrossing happiness (*prasada*). As is naturally to be expected, this type is specially allocated to the delineation of *srngara rasa*. The following lines are significant in this context :

प्रसादनं संभ्रमे च तथानुस्मरणेऽपि च ।
तथातिशयवाक्येषु तथा च नवसंगमे ।।
गर्वे च प्रार्थने चैव शृंगाराद्भुतदर्शने ।
ध्रुवा प्रसादिनी कार्या तज्ज्ञैर्मध्यलयाश्रया ।।

It may incidentally be noted here that Bharata has aptly enjoined the use of *madhyalaya* (medium tempo) in this type of *dhruva* which is specially fit for *srngara rasa*, whereas he has enjoined *vilambita laya* for the *dhruvas* suitable for *karuna rasa* and *druta laya* for those suitable for *vira, raudra, adbhuta,* etc.

Matanga, the next important extant author after Bharata, has dealt with compositional patterns under *prabandhadhyaya*. He speaks of *nadavati,* a type of *gana-ela prabandha,* specially fit for *srngara rasa,* as follows :

ऋग्वेदादिसमुद्भूता विचित्रध्वनिरंजिता ।
एला नादवती रम्या वर्णालंकार शोभिता ।।
गीयते मद्दतालेन नादयुक्ता पदेपदे ।
टक्करायो भवेत्तत्र सर्वेषामनुरंजकः।।
एवेतो वर्णाश्च विज्ञेयः शृंगारः कथितो रसः ।
कौशिकी वृत्तिराख्याता पांचालीरीतिरिष्यते ।।

The following characteristic features of this type of *prabandha* can be noted from the above quotation :

(i) Remarkable beauty and variegated graceful embellishments.
(ii) Deployment of special rhythmic pattern (*tala*).

(iii) The universal appeal of the *raga* or melodic pattern of this form.

(iv) The presence of *kaisiki vritti* and *panoali riti.* The former represents the graceful sportive tendencies of amorous love in drama (**कौशिकी गीतनृत्यविलासाद्यैर्मृदु शृंगारचेष्टितैः ।।**) The latter represents a special style of direction which is marked by the absence of compounds on the analogy of which it can be construed that this form makes use of short and sweet embellishments and avoids elaborate and intricate ones.

It will be interesting and useful to review the special features of the *raga* chosen for this compositional form. It may be noted that *takka* is an important *grama raga* known as *bhasajanaka*, i.e., it gives rise to a big number of *bhasas* and *vibhasas. Bhasa* is described as *alapavisesa* or a particular variety of improvised elaboration of a *raga.* It is well-known that only a few *ragas* permit of unrestrained variety in elaboration. *Bhasas* and *vibhasas* imply a license for such variety as is evident from the following words of Matanga regarding these two *gitis* or style-forms of rendering *ragas* :

प्रयोगैर्गत्रिजैः श्लक्ष्णैः काकुरक्तैः सुयोजितैः ।
कम्पितैः कोमलैर्दीप्तैर्मालवीकाकुनान्वितैः ।।
ललितैः सुकुमारैश्च प्रयोगैश्च सुसंयतैः ।
भाषागीतिः समाख्याता एषा गीति विचक्षणैः ।
यथा वै रज्यते लोकस्तथा वै संप्रयुज्यते ।।

The last line deserves special notice as it speaks of the ascendancy of *loka-ranjakata* over all rules and regulations. Similarly, he says for *vibhasa giti* :

ललितैर्बहुभिर्दीप्तैः कम्पितैरौरसैः समैः ।
तारातितारैर्मसृणैर्मध्ये मध्यमदीपितैः ।।
गमकैः श्रोत्र सुखदैर्ललितैस्तु यदृच्छया ।
विभाषागीतिस्तु संयोज्या यथा लोकोऽनुरज्यते ।।

Here too the expressions **यदृच्छया** and **यथालोकोऽनुरज्य** indicate that *rakti* or *ranjakata* and not rule or regulation is the main consideration in *vibhasa giti.* Thus such *ragas* as have been

described by ancient authors as *bhasa-janaka* can be understood to permit of somewhat loosely restrained elaboration.

Sarangadeva gives a similar treatment of *nadavati*, the type of *prabandha* which we have just spoken of on the authority of Matanga. He also speaks of the preference of novelty to conventional rules, in certain varieties of *prabandha* forms. For example, he says :

नूतनं रूपकं नूत्नं रागः स्थायान्तरैर्नव : ।
धातुरागांशभेदेन धातोस्तु नवता भवेत् ।।

That means, in certain *rupakas* (compositional forms) the melody structure (*dhatu*) is endowed with novelty through new *sthayas* which may be somewhat extraneous to the intrinsic structure of the *raga* concerned.

This element of novelty is supplied by either the latent potentialities of the *raga* itself (*mulaja bhasa*) or by the regional melodies known to the performer (*desaja bhasa*) or by the shadow of a different *raga* (*chaya bhasa*) or by the mixture of a number of *ragas* (*sankirna bhasa*).

Sarangadeva's discussion of the varieties of *alapti*, or improvised tonal elaboration, is also interesting in this context. He divides *alapti* into *ragalapti* and *rupakalapti*, the former being concerned with *ragaprakati karana*, i.e., with unfolding of the tonal potentialities of the *raga* without any reference to the *rupaka*, or the verbal-tonal-rhythmic pattern, and the latter being devoted to the *rupaka* itself. Naturally, the verbal content of the *rupaka* gets an important place in *rupakalapti* which expresses the finer shades of significance of words through appropriate tonal variations. Viewed in terms of Sarangadeva's definitions of *ragalapati* and *rupakalapti*, *thumari* has to be treated as a musical pattern of the latter form of *alapti*, and not of the former.

A rough similarity of the *bol-banavas* of *thumari* can be traced to the varieties of *rupakalapti*, mentioned by Sarangadeva, *viz.*, *pratigrahanika*, *sthaya-bhanjani*, and *rupakabhanjani*. When the artiste's attention is concentrated more on the tonal-verbal variations with the purpose of expressing musically the suggestions implicit in the words of the songs than in the effective exposition of the *raga* concerned, there is bound to be some deviation from

the conventional pattern of the *raga*. Kallinatha has beautifully explained this idea by saying that in *rupakalapti* the *raga* concerned is just like a pearl which is set in the midst of multi-coloured gems.

Reverting to the topic of *prabandha*, it may be remarked that subsequent writers after Sarangadeva either avoided a treatment of *prabandha* or were generally content with reproducing Sarangadeva's text on the subject almost verbatim. It is, therefore, not possible to connect the link of parallel trends with *thumari* in our musical tradition relative to the period between the 14th and 17th centuries A.D.

It will not be out of place to give now a short account of the trends in folk music which may be taken to have supplied the raw material for refined and classicised light musical forms like *thumari*. *Caiti, biraha* and *kajari* forms of folk music of the eastern Uttar Pradesh, as also the *padas* and *ramainis* of the Kabir Panthis (who have exercised a marked influence on the folk music of the eastern U.P. and Bihar) may be mentioned in this connection. These must have contributed to and inspired the evolution of *thumari* in Varanasi. The theme of songs of *caiti, biraha* and *kajari* is mundane love and that of the music inspired by Kabir and his followers has a double significance of spiritual and mundane love. These have considerably influenced the songs of *thumari*, especially of the Poorbi *anga*. Some popular *thumari* songs with the following opening lines inspired by the Kabir cult, have a double meaning of spiritual love clothed in the garb of the mundane and may be cited as an example :

बाबुल मोरा नैहर छूटोई जाय।
मैं न लरी थी श्याम निकस गए आज ॥
रे दिन कैसेकटिहैं जतन बताय जैहो।

Songs of somewhat similar content of erotic mysticism are known as *padams* in Karnatak music, and those having mundane love as their theme are called *javalis* in the South. *Lavanis* of Maharashtra are also a variety of erotic folk music. All these forms of folk music on the one hand and classical forms on the other must have made possible the evolution of light classical forms in

all parts of the country as a manifestation of a spontaneous cultural movement.

Thumari will thus be seen as one of the varieties of light classical music emerging at its time as a result of the impact of the classical music on the one hand and folk music on the other in northern India in line with similar developments in other parts of the country, as an incident in the normal course of musical history.

As regards the special quality of voice possessed by women for rendering of light classical forms such as *thumari,* reference may be made to Sarangadeva's remarks on the subject. He mentions *madhura, cehala, komala, karuna, snigdha, raktiman,* etc., which are the qualities of the natural female voice which, generally speaking, have to be cultivated in the male. When Bharata wrote the following slokas he had probably in mind the qualities naturally to be found in males and females :

प्रायेण तु स्वभावात् स्त्रीणां गानं नृणां च वादनविधिः ।
स्त्रीणां स्वभावमधुरः कण्ठो नृणां बलत्वयं ।।
यः स्त्रीणां वाद्यगुणे भवति नृणांच गानमधुरत्वम् ।
ज्ञेयःसोऽलंकारो न हि स्वभावो भवति तेषाम् ।।

Bharata says that it is but natural that women should sing and men play on the instrument, because women are endowed with a sweet voice by nature, and men with a forceful voice. If, however, men are found adepts in singing and women in playing on the instruments that should be deemed ornamental to their respective natures.

The qualities of *komalata, karunatva,* etc., are not compatible with those required for singing the manly style of *dhrupad.* Hence the popular belief that the voice of *dhrupad* singers is unfit for *thumari.* This is true as a rule, though there are exceptions to be found in actual experience. For example, the late Chandan Chowbey of Mathura was a great singer of *dhrupad,* as well as of *thumari.* Moreover, in *dhrupad* style itself there are the *dhamarhori* forms which have an erotic content and call for *madhurya* of voice.

Similarly, *Kathak* dancers, with whom the origin of *thumari* of Lucknow is associated, do not as a rule perform *thumari,* as the voice of dancers is said to become unfit for graceful singing.

However, those dancers who do *ada* while sitting on the stage have been known to be excellent performers of *thumari*. (This tradition of *Kathak* dancers is now dying out.)

The fundamental theory of Indian classical music, as indeed of all Indian art and poetry is grounded in the theory of *Nada Brahman* or *Sabda Brahman* and is thus linked with the Vedic religion. Bharata's *Natyasastra*, based on Vedic concepts, is the Bible of all branches of Indian art and poetics. Bharata applies the same sets of rules to the triple arts of song, dance and drama. As a consequence of this basic factor, historical developments in the field of poetry, music and other arts exhibit a clearly identifiable common trend. Parallels can easily be discerned, for instance, in the fields of music and dance and poetry, and may be cited to explain and elucidate developments in either field.

The very strong upsurge of spiritual poetry centred on divine eroticism of the Vaisnava cult beginning with the poems of Jaideva, Vidyapati, Chandidasa, Gyanadasain, etc., in eastern parts of the country and of Suradasa, Nandadasa, Kumbhanadasa, Haridasa Swami, etc. in the western. It released literary torrents which inundated northern India with works depicting amorous sentiments, during the period known as the *riti-kala* of literature. Kesava, Bihari, Matirama, Deva, Padmakara, Ghanananda, etc., were the representative poets of this period.

As the aforesaid poetic literature permeated the intellectually middle class society with its middling intelligence and capacity, need must have been felt for a form of music which would be fit for cultivation by the said class and which could be used for expressing the popular poetry of the period.

Thus parallel developments are clearly evident in the fields of poetry, music and dance, all with an erotic bias. This is a fact which militates against any theory ascribing to the Nawabs of Oudh the origin of *thumari*, which was a form of music evolved during the course of the said triple movement, and cannot be studied in isolation from allied developments. The poetry of this class of people was neither pedantic nor commonplace, and represented a compromise between the two extremes. A similar development in the musical field compromising the two extremes

of orthodox classical music and folk music was thus a social necessity, which was supplied by *thumari.*

Thumari was thus expressive in music of the prevailing trend in poetry. A similar development took place in the field of dance. The *Kathak* variety is a compromise between orthodox forms and folk dance.

In its aesthetic content, *thumari* abounds in *madhuryaguna* and *prasadaguna,* but lacks the *ojas.* Lest objection be taken to the use of literary concepts in musical analysis, it may be remarked, parenthetically, that the Indian *Sangitasastra* has borrowed bodily its aesthetic terminology from the field of literature and has not got an independent aesthetic terminology of its own. *Madhurya* brings about melting of the heart (*cittadruti*) and *prasada* instantaneously permeates the whole consciousness. *Ojas,* on the other hand, is known for brightening or exciting the heart, (*citta-diptikarakah*), leading to *atma-vistriti* or 'self-exceeding'. Mammata speaks of these three aesthetic qualities or *gunas* in the following verses :

आह्लादकत्वं माधुर्यं शृंगारे द्रुतिकारणम् ।
करुणे विप्रलम्भे तच्छान्ते चातिशयान्वितम् ।।
दीप्तयात्म विस्तृते हेंतुरोजो वीररसस्थितिः ।
बीभत्सरौद्ररसयोस्तस्याधिक्यं: क्रमेण च ।।
शुष्केन्धनाग्निवत् स्वच्छजलवत् राहसैव यः ।
व्याप्नोत्यन्यत्प्रसादोऽसौ सर्वत्र विहितस्थितिः ।।

According to Mammata, *samyoga srngara, karuna, viyoga srngara* and *santa* are graded in the ascending order of this enumeration for excellence and abundance of *madhurya. Karuna* (as distinct from *vipralambha srngara*) and *santa rasas* as a rule rarely constitute the theme of *thumari* songs. According to Mammata's aesthetics, therefore, *thumari* of *viyoga srngara* has to be rated higher than that of *samyoga srngara* and *bhajana* which delineates *santa rasa* has to be ranked higher than *thumari.*

From the account of the origin and history of *thumari* given in the foregoing paragraphs, it can be concluded that the main characteristics of *thumari, viz.,* latitude in elaboration of *ragas,* predominance of amorous sentiments in songs, greater emphasis on verbal-tonal embellishments rather than on purely tonal ones,

preference for the feminine voice, etc., are all features of light musical patterns recognised by the traditional *Sangitasastra*. Which means that styles resembling *thumari* have been in vogue from times immemorial and that *thumari* must have had parent styles of which in the absence of notated records no definite information is available. It has, therefore, to be deemed as one of the ephemeral popular upsurges in the domain of classical music. The fact of royal patronage of popular varieties of music, is not to be treated as indicative of the genesis of those varieties. Royal patronage is to be viewed as an incident, however important, in the development of this style, and should not be exaggerated as a genetic element independently of the current of spontaneous art movement of musical expression of the people.

Thumari, therefore, marks one of the occasional manifestations of the indigenous trends in forms and modes of musical expression. The desire for freedom from rigid restraint of rules of orthodox classical music, or the urge to prefer *rakti* or *ranjakata* to the sobriety or solemnity of orthodox styles, asserts itself normally in society and cannot be attributed to any single casual historical factor. *Thumari* is an example of this perpetual musical urge in human nature. The rigorous disciplines of classical music appeal to a smaller group in any civilised society, and larger groups desire to cultivate less exacting disciplines.

The style-forms which originate from the aforesaid urge of the musical classes constituting the dividing line between the aristocracy of orthodox classical music, on the one hand, and the ordinary folk music of the masses, on the other, appear and re-appear in history, generally with variations from the preceding forms in line with the styles of orthodox classical music and of folk music. *Thumari* may be rated lower in the scale of standards of orthodox classical music, but it has an important place in present-day social life. It is significant that *thumari* or its religious counterpart, *bhajan,* is an almost essential part of a musical concert these days without which no musical treat is deemed completely satisfying to the average audience.

As regards *gharanas* of *thumari,* it may be said at the outset that there appear to be no special *gharanas* of this style-form of

Indian music which like the *gharanas* of *dhrupada* or *khayal* can be associated with the names of their founders or originators. This is the view of all the living musicians whom I have met.

No performing musician is known to have attained eminence in the Indian musical world solely on the strength of his rendering of *thumari.* All the musicians, celebrated for their merit in excellent rendering of *thumari,* have been exponents primarily of the *khayal* style. Finer shades of rendering *thumari* by notable musicians have never been individualised as distinct *gharanas* of *thumari* singers, but have always been identified with the *gharanas* of the *khayal* style to which particular musicians owed allegiance.

For example, the late Khan Sahib Abdul Karim Khan, and Khan Sahib Faiyaz Khan, the best known exponents of *thumari* in recent times, owed allegiance to the Karana and Agra *gharanas,* respectively, and are not known as founders or followers of any *gharanas* of *thumari* separately from their *khayal gharanas,* notwithstanding the fact that their rendering of *thumari* had a much greater appeal for average listeners than their singing of *khayal.*

Although *gharanas* are absent in *thumari,* two regional styles are well known, *viz.,* the *Poorbi* and *Pachahin angas,* identified broadly with the eastern and western parts of Uttar Pradesh, respectively. Varanasi has been the centre of the former and Lucknow of the latter. The *Poorbi anga* is in vogue in the whole of eastern U.P. and some regions of western U.P., as for example, the Brajapradesha, and Bihar, and has all along been favoured by the musicians of Bengal, Madhya Pradesh, Gujarat, Maharashtra, etc. and the *Pachahin anga* has been confined more or less to the districts of Lucknow, Moradabad, Saharanpur, Meerut and Delhi.

The differentiating element of these two styles is that whereas *Poorbi anga* is characterised by a certain grace, tenderness, sweetness and elegance of rendering and flexibility of tonal embellishments, the *Pachahin anga* is comparatively less tender and somewhat less elastic. This distinction is prominent equally in the dialectical peculiarities of the regions with which the two styles are identified. The tonal tenderness of Braja Bhasha or Bhojpuri

dialect which are the media or expression of *thumri* in the *Poorbi anga* is in marked contrast with the toughness of Khariboli which is the medium of *Pachahin anga.* Apart from the distinction of tonal quality, there is a further distinction of the thought-content of songs of the two *angas.*

In addition to the *Poorbi* and *Pachahin angas* of *thumari,* there is a third style known as the Punjabi *anga* which is quite popular these days. Khan Sahib Bade Ghulam Ali Khan is known as the most outstanding exponent of this style. The style is of quite recent development, if not origin. The ancestors or predecessors of contemporary singers of this style of *thumari* were all musicians belonging to the *gharanas* of *khayal.* The most notable characteristic of this style is the influence which it bears on the *tappa* style-form which originated in the Punjab, for which reason probably the style has been given its name.

A profuse deployment of successive tonal embellishments, *i.e.,* elaborate turns and trials (*murkis* woven into *tana*-like patterns) in quick tempo, which is a characteristic feature of *tappa* has been adopted as its feature in the Punjabi *anga* of *thumari.* Although *Poorbi anga* singers also use *murkis* of *tappa anga,* they do it with better grace and less elaboration. Another peculiarity of the Punjabi *anga* is its most frequent rendering in the Pahari pattern of melody.

This brief account of the styles of *thumari* may be concluded with the remark that the *Poorbi,* Punjabi, and *Pachahin angas* deserve to be graded in the descending order of their enumeration for excellence of sweetness, grace and popular appeal.

An account of the styles of *thumari* cannot be considered complete without mentioning the leading composers and performers of this category of music. A list is given below, which however cannot be considered as exhaustive.

Composers: Maharaja Kalika Bindadin, the exponents of *Kathak* dance in the royal court of Oudh, Kadarapiya, Lalanapiya, Bade Ramdas (of Varanasi), Prempriya (pen-rame of Faiyaz Khan), Sundarpiya, Rasikpiya, etc.

Performers: Ustad Moizuddin Khan, Sri Rama Sumirji, Sri Ramasevakji (from Nepal) Daragahiji, Bade Ramadasaji, Vidya-

dharibai, Motibai, Mohinibai, Rasoolanbai, Siddhesvaribai, Girijabai, (all from Varanasi), Gauharjan, Akhtaribai, Soni Babu (of Gaya), Ramu Misra (of Gaya, specialist in both *thumari* and *tappa*), Srimatibai Narwekar, Indubala, Pyara Sahib, Hirabai Barodekar, Kesarbai Keskar, Chandrabhaga, Saraswati Rane, Manik Verma, Janakibai, Kamal Singh, A. N. Bose, Girija Babu Ghosh, etc.

The above names have reference only to vocal music. *Thumari* is also rendered on plucked instruments like sitar, sarod, etc., on bowing instruments, like sarangi, violin, etc., and on wind instruments, such as flute, shahnai, etc., as also on harmonium for which the names of Bhaiya Ganpatrao of Gwalior and Govindrao Tembe of Poona are notable. Except for the absence of linguistic element, all the peculiarities of *thumari* as sung vocally are to be found in the instrumental rendering of this style.

THE EVOLUTION OF KHAYAL

JAIDEVA SINGH

Is *khayal* a foreign musical style or is it something that has developed out of an earlier style of Indian music itself? This is the question that I am going to examine here. The question will be considered under two heads, *viz.*, musical composition and the style of singing.

The musical composition of *khayal* is full of graces—*meend, murki, khatka, kana,* etc. Simple, straight notes are rarely used. Some sort of modulation of notes enters into every melodic phrase of *khayal.*

Did this style of composition come from a foreign source or was it indigenous? It is supposed that Amir Khusro started this style of composition, and it did not exist in Indian music before. Amir Khusro flourished in the 13th century. Was there no indigenous style of composition in the 13th century which used all kinds of graces? Sarangadeva's *Sangita Ratnakara* was written in the 13th century itself. Let us turn to it for an answer to this question. Sarangadeva mentions five types or musical composition, *viz., suddha, bhinna, gaudi, vesara* and *sadharani.* He says शुद्धा स्यादवक्रैर्ललितैः स्वरैः । भिन्न वक्रैः स्वरैः सूक्ष्मैर्मधुरैर्गमकैर्युता ।

Suddha is that composition in which the notes are employed in a pleasant but simple way, *i.e.,* without modulation and *gamakas* or graces. *Bhinna* is that in which the notes are employed in *suksma* and *madhura gamakas, i.e.,* in delicate and exquisite graces. We would do well to understand fully the connotation of the words *bhinna* and *gamaka* before we pass on to the other types of musical composition. Let us first of all take up the word *bhinna.* The above five types of composition existed in the time of Matanga also, who flourished in the 9th century A.D. He mentions all there five and adds two more. He has

thrown light on the word *bhinna*. Says he, **ननु भिन्नशब्देन किमभिधीयते? भिन्नत्वं विदारणं व्यतिरिक्तत्वं वा? मैवं भिन्नोऽत्र विकृत उच्यते।**

What does the word *bhinna* mean? The word generally means *vidarana* 'rendering asunder', 'breaking or splitting' as in **संछिन्नभिन्नसर्वांगः. . . . .** It also means *vyatirikta* or different as in **तस्मादयं भिन्नः** or **भिन्नरुचिर्हि लोकः** The word *bhinna* also means *vikrta*—modified, modulated, as in **भिन्नस्वरोऽयं जनः।** Matanga rejects the use of *bhinna* in the sense of *vidarana* or *vyatirika* in this context and says clearly **भिन्नोऽत्र विकृत उच्यते**, *i.e.*, *bhinna* has been used in this context in the sense of 'modulated, modified'. Simhabhupala in his commentary, *Sudhakara*, says, **भेदो विकारः अतस्तद्युक्ता गीतिर्भिन्ना** and gives the above quotation of Matanga in his support. It is clear, therefore, that it was called *bhinna*, because a good deal of modulation of the *svaras* was used in this kind of composition. It is indicated in the very definition of *bhinna giti* as to how modulation of *svaras* is to be achieved. It is full of *vakra svaras* and delicate and exquisite *gamakas* or *graces* **वक्रैः स्वरैः सूक्ष्मैर्मधुरैर्गमकैर्युताः**

After giving the description of *gaudi*, and *vesara*, Sarangadeva gives the following description of *sadharani giti*. **चतुर्गीतिगत लक्ष्म श्रिता साधारणी मता।** It was an eclectic style of composition which included within itself the excellent points of all the other four styles. Simhabhupala says : **शुद्धादीनां चतसृणां गीतीनां किंचिल्लक्षणसमुच्चयेन साधारणी**, *i.e.*, it was a style which combined within itself the charming features of all the other four styles. Simhabhupala quotes Matanga to show how the excellent features of all the other styles were included in *sadharani giti* :

लक्षणसमुच्चयोक्तश्च मतंगेन · · ·
ऋजुभिर्ललितैः किंचित्सूक्ष्मात्सूक्ष्मैश्च सुश्रवैः।
ईषद् द्रुतैश्च कर्तव्या मृदुभिर्ललितैस्तथा ॥
प्रयोगे मसृणैः सूक्ष्मैः काकुभिश्च सुयोजितैः।
एवं साधारणी ज्ञेया सर्वगीतिसमाश्रया ॥

i.e., *sadharani* combines within itself the pleasant, tender, and sweet idioms of all other styles together with *kaku* or delicate nuances of emotion.

I maintain that the so-called *khayal* style of musical composition is nothing but only a natural development of the *sadharani giti* which used the exquisite features of all the styles. It is this *sadharani giti* with the predominant use of *bhinna* in it that became the *khayal*. Matanga uses *lalita, suksma, susrava* and *mrdu* as the adjectives for the *svaras* to be used in *sadharani,* and the following adjectives for the *kakus* to be used in it, *viz., masrna, suksma,* etc., and for *bhinna giti,* it is said that it should be सूक्ष्मैर्मधुरैर्गमकैर्युता ···, *i.e.,* full of sweet and tender *gamakas.* Matanga mentions all these styles and adds two of his own, and then hastens to remark that according to Durga school, there are only five:

गीतयः पंच विज्ञेयाः शुद्धा भिन्ना च वेसरा ।
गौडी साधारणी चैव इति दुर्गामते मतम् ।।

Matanga, according to Prof. Ramakrishnakavi, flourished in about 850 A.D. An author quotes the opinion of his predecessor only if it has gained sufficient reputation and prestige. In order to acquire such prestige, Durgamata, must have been prevalent for 50 to 100 years before Matanga. There is definite proof, therefore, that such styles have been in existence in Indian music at least from the 7th or 8th century A.D. The *sadharani* style of composition with generous and plentiful use of *gamakas* became our *khayal* composition. In fact, in one of the *vanis* of musical compositions of *dhruvapada* also, there was plentiful use of *gamakas.* But the connotation of the word *gamaka* was narrowed down, and *dhruvapada* developed along a different line.

From the 10th century A.D., India had to face continuous invasion of foreigners who succeeded in occupying the country. All our learning and culture were enshrined in Sanskrit. Our books on music were also written in Sanskrit, even the technical terms of music were of Sanskrit origin. The foreigners ceased to give patronage to Sanskrit. So, the people began to give up its study. As the musicians did not know Sanskrit, they were completely cut off from the rich heritage of music preserved in the Sastras. It is noteworthy that after Sarangadeva's *Sangita Ratnakara,* no standard book was written on music. Three or four books

that appeared later were more or less a rehash of *Sangita Ratnakara.* But while the musicians forgot the theory of music to a great extent, they assiduously preserved the practical tradition of composition and rendering. Owing to the absence of Sanskrit learning, however, new terms in various dialects were invested for the old Sanskrit terms. The word *gamaka* particularly met this fate in the North. *Gamaka* was a blanket term for all kinds of graces. Sarangadeva describes 15 *gamakas;* some have mentioned 18; and some have rightly said that they are innumerable. During the dark period that followed the invasion of foreigners, musicians forgot the Sanskrit names of the *gamakas.* They called only *ullasita* or *gadgadita gamaka* as *gamaka;* for the rest they invented new names. For example, *ahata* was called *khatka; plavita* was called *meend* and *suta; murki, gitkiri,* and *zamzama* were only varieties of *sphurita gamaka.*

If you ask a *dhruvapada* singer, "Can *gamaka* be used in *dhruvapada*"? he would say, "Yes." If you ask again, "Can *khatka* be used in *dhruvapada*?" he would say, "No." If you now tell him, "But *khatka* is also a *gamaka,*" he would feel bewildered, and would at once snap out, "What do you mean? There is only one *gamaka.* How can *khatka* be a *gamaka*?" He retains *andolita gamaka* which he calls *andolana,* but would hardly be prepared to call it a *gamaka.* Fortunately, in Karnatak music, this word is still used in its original connotation.

As I have said above, the *sadharani* style of musical composition incorporated within itself the excellent features of all the other styles. *Khayal* adopted this style for its composition, *i.e.,* it embodied within itself the excellent features of all the styles and had a predominance of the *bhinna* style, *i.e.,* it exploited all the *gamakas* without bothering about their names. *khatka, murki, meend, kampa, andolana;* everything was beautifully woven in its structure.

Let us now turn to the style of rendering or elaboration of *khayal.* The main features of its style of rendering are *alapa,* and *tana.* The *alapa* may be without or with the *bol* or wording of the song; in the latter case, it is known as *bolalapa.* The *tana* may also be with or without the *bol;* in the latter case, it is known as

boltana. Let us see whether this was entirely a novel way of rendering or simply a version of a previous style of rendering.

We find from the Sastras that there were two kinds of *alapa, viz., ragalapti* and *rupakalapti. Ragalapti* was purely formal and technical. *Rupakalapti* brought out the ethos and the emotional appeal of the piece. Let us see what Sarangadeva has to say about *rupakalapti* :

रूपकस्थेन रागेण तालेन च विधीयते ।
या प्रोक्ता रूपकालप्तिः पुनः सा द्विविधा भवेत् ।।
प्रतिग्राहिकैकान्या भंजनीत्यभिधीयते ।
विधायस्थायमालप्ते रूपकावयवो यदि ।।
प्रतिगृह्येत सा प्रोक्ता प्रतिग्रहणिका बुधैः ।
भंजनी द्विविधा ज्ञेया स्थायरूपकभंजनात् ।।
यदा तत्पदमानेन स्थायी रूपकसंस्थितः ।
नानाप्रकारः क्रियते सा ज्ञेया स्थायभंजनी ।।
तैः पदैस्तेन मानेन समग्रं रूपकं यदि ।
अन्यथा चान्यथा गायेदसौ रूपकभंजनात् ।।

As is well known, *prabandha* was a word of wide connotation which meant any musical composition, but usually a distinction was drawn between *prabandha* and *rupaka. Prabandha* laid emphasis on the beauty of form and *rupaka* on the beauty of creative fancy. The former stuck to classicism, the latter leaned towards romanticism. *Rupakalapti* was, therefore, *manodharma sangita* or music of creative imagination.

Rupakalapti was not only a prelude to a song, but also formed an integral part of the rendering of *rupaka* composition. In the long description of *rupakalapti* quoted above, two terms deserve our special attention, *viz., sthaya-bhanjani,* and *rupaka-bhanjani.* The word *bhanjani* means 'that which breaks into parts.' Both *sthaya-bhanjani* and *rupaka-bhanjani* took up phrases of the *rupaka* composition and developed them musically in various ways. The word *sthaya* means either a melodic phrase or a phrase of a composition. Kallinatha warns us that *sthaya* here means a part of the composition itself. Says he, **'स्थायोत्र प्रबन्धैकदेश'.** *Sthaya* here means a phrase of the composition itself. *Sthaya-bhanjani*

has been described by Kallinatha in the following way : **नानाप्रकार: विचित्ररीतियुक्त: क्रियते गातृवाक्प्रतिभाविशेषेणोद्भाव्यते चेत्सा स्थायभंजनी ।** And Simhabhupala says : **यस्यामालप्तौ रूपकसंस्थित: प्रबन्धाश्रितो य: स्थायवर्णाऽवयवस्तस्य प्रबन्धस्य पदमानेन नानाप्रकारोऽनेकमंगिक: क्रियते सा स्थायभंजनी ।**

If a *sthaya* or phrase of the composition is taken up and **नानाप्रकारो** or **अनेकमंगिक: क्रियते,** is developed in various modes and shades of the melodic form by **प्रतिभाविशेषेण,** *i.e.,* well-marked creative imagniation, it is known as *sthaya-bhanjani.*

This is exactly what the *khayal* singer does. He takes up a *thaya* or phrase of the composition, and develops it in various enchanting ways.

Simhabhupala describes *rupaka-bhanjani* in the following way: **तै: प्रबन्धस्थै: पदै: तेन प्रबन्धस्थेन मानेन समग्रमेव रूपकमन्यथान्यथा भंगि-विशेषेण यस्यामालप्तौ गायको गायेत सा रूपकभंजनी ।**

If the other wordings or phrases of the *rupaka* are developed in the *tala* of the *rupaka* itself, that is *rupaka-bhanjani.*

The *khayal* singer also does the same. The *alapti* was either **साक्षरा,** *i.e.,* with the wordings of the song or **अनक्षरा,** *i.e.,* without the wording, only in *akara.* In the *alapa* of *khayal* also, both these methods are adopted.

Parsvadeva rightly says:

सालप्तिद्विविधा ज्ञेया विषया प्रांजलेति च ।
साक्षरानक्षरा चेति द्विविधापि चतुर्विधा ।।

After *alapa,* the *khayal* singer passes on to *tanas.* The *tanas* were also a part of the *rupaka-bhanjani* elaboration. Sarangadeva in describing *rupaka-bhanjani,* says:

तै: पदैस्तेन मानेन समग्रं रूपकं यदि ।
अन्यथा चान्यथा गायेदसौ रूपकभंजनी ।।

Commenting on this, Kallinatha says : **तेनात्र वीप्सया समप्रबन्धस्य प्रवृत्तानस्थायानुकारिभिस्तानान्तरैस्तत्तद्रागोचितगमकादियुक्तैर्बहुधावयविन एव पुन:पुनरावृत्तिभिर्गानमभिधीयते तदासौ रूपकभंजनी भवति ।** He means to say that in *rupaka-bhanjani,* the musician is not tied down to the *tanas* occuring only in the composition that he is

singing, but also uses other *tanas* (तानान्तरैः) appropriate to that particular *raga* (तत्तद्रागोचितैः) embellished with *gamakas,* etc. (गमकादियुक्तैः).

It will be seen, therefore, that all the embellishments of *khayal* rendering are included in *sthaya-bhanjani* and *rupaka-bhanjani* of *rupakalapti.* After describing specific *alapti,* called *sthaya-bhanjani* and *rupaka-bhanjani,* Sarangadeva gives a general description of *alapti* in the following words:

वर्णालंकारसम्पन्ना गमकस्थायचित्रिता ।
श्रालप्तिरुच्यते तज्ज्ञैर्भूरिभंगिमनोहरा ।।

that is *alapti* which is full of *varna* and *alamkara,* is spotlighted by *gamakas* and *sthayas* (गमकस्थायचित्रिता) and is made charming by the use of melodic idioms expressive of different shades of emotion (भूरिभंगिमनोहरा) *varna* and *alamkara* are well-known. A reference has ben made to *gamaka* above. A word may be said about *sthaya.* It usually means a melodic phrase (रागस्या वयवः स्थायः). There is a breath-taking variety of the application of *sthaya* given in *Sangita Ratnakara.* I have counted as many as 43. A *khayal* singer exploits all the excellent features of *alamkara, gamaka, sthaya,* etc., that occur in *alapti.*

I, therefore, maintain that the *khayal* music is entirely Indian. In its musical composition or *bandish* in the parlance of the performers of Hindustani music, it has built upon the *sadharani* style with a particular emphasis on *bhinna.* In its rendering or *vartava* as it is known among musicians, it is an evolute or direct descendant of *rupakalapti.* It is perfectly indigenous. The opinion that it is a style of Muslim music foisted on Indian music is one of the most curious delusions that ever possessed the mind of musicologists. I do not mean to suggest that it is a carbon copy of *rupakalapti,* but surely it has its roots in the sub-soil of this style of rendering and has grown out of it. It is the finest flower of the garden of Indian music, and is not at all an exotic plantation. One may tune in to Arabia or Iran at the set, and listen for hours, but will never hear anything like it in those countries. A melodic phrase, here and there, may be found common to all

systems of music, but the over-all style of *khayal* singing is unique, and is the most precious heritage of Indian music.

It may not be out of place to point out that *rupakalapti* developed in *khayal* in Hindustani music and *pallavi* singing in Karnatak music. The word *pallavi* is used in the sense of the first line of a *kriti* and also in the sense of a particular style of singing in Karnatak music. I am referring to *pallavi* in the latter sense here. In this sense, it is *manodharma sangita* or music of creative imagination. It is treated as an acrostic word in Karnatak music, made up of the initial syllables of three words, *pa,* indicating *pada, i.e.,* words; *la,* indicating *laya,* or timing; and *vi,* indicating *vinyasa* or various arrangements of notes. This is what is called *hermeneiaic* explanation of the word. The word *pallavi* is, however, of Sanskrit origin and its literary explanation is given below. The word *pallava* in Sanskrit means 'amplification, elaboration.' There is such an expression as **पल्लवदोष** in Sanskrit which means the 'fault of too much amplification.' We also come across such expression as **अलं पल्लवितेन** 'enough of too much elaboration,' and **पल्लव** means the sprout or shoot of a tree, because it is an elaboration of the three. *Pallavi* is formed by adding **इन प्रत्यय** to *pallava.* That which has got *pallava* or elaboration is *pallavi.* Therefore, *pallavi* style is that which elaborates the musical idea.

We get the word *pallava* in the *Sangita Ratnakara* in *Prabandhadhyaya* **ततः प्रयोगस्तदनु पल्लवाख्यं पदत्रयम्।** *Prayoga* in this context is a technical term in the *Sangita Ratnakara. Prayoga* has been defined as **अक्षरवर्जिता गमकालप्तिः** It means *gamakalapa* without words. Sarangadeva says that after *prayoga* or *gamakalapa,* three *padas* are sung which are called *pallava.* They are named *kanta, jita* and *mitra.* Sarangadeva says that of these three : **द्वे एतौ विलम्बिते तत्र, तृतीयं द्रुतमानतः।** Of these *pallavas,* two are sung in slow tempo, and third in fast tempo.

However, this was only by the way to show that the word *pallava* is a technical word of Sanskrit origin occuring in the musical literature of the country.

What I am particularly concerned with is that *pallavi* singing in Karnatak music and *khayal* singing in Hindustani music are

parallel developments of *rupakalapti.* In *pallavi* singing, there is the *chauka kala pallavi,* i.e., *pallavi* in slow tempo, and *madhyama kala pallavi, i.e. pallavi* in medium tempo. In *khayal* also, we have *vilambita khayal* and *madhya laya khayal.* Both *pallavi* and *khayal* have developed differently, but both have a common source.

Now I would turn to the word *khayal* and its history. Mohammad Mustaffa Khan Maddah has compiled an Urdu dictionary in which he has incorporated all those Arabic, Persian, and Turkish words which are current in Urdu. He says that *khayal* is an Arabic word, and gives a number of meanings, of which three are germane to our theme, *e.g.* 'fancy or imagination, 'feeling', and 'imaginative verse'. The *qavvals* sang *qavvali,* i.e.. that mode of singing which employed only *qaula.* The word *qaula* means the same as the Sanskrit word *vachana.* Though both *qaula* and *vachana* are words of wide application, meaning any word or statement, in music both of them have got a restricted sense. Just as in Hinduism, singing a *vachana* or *vani* or *sabda* means singing a mystic or devotional song, even so in Islam, *qavvali* or singing *qaula* means singing a mystic song in accordance with the orthodox belief of Islam.

When the *qavval* sang a *qaula,* he called it *qavvali;* when he sang any other imaginative piece, he called it *khayal.* As I have said above, the word *khayal* means both imagination and imaginative composition. Even now, in *navatanki* and sometimes in villages of northern India, they sing *khayal* with a musical instrument, called *changa,* and by the word *khayal,* they simply mean an imaginative composition. When Amir Khusro in the 13th century heard the ornate style of *rupakalapti* full of so much embellishment, he could not think of designating this music of creative imagination better than by the word *khayal.* This ornate style of singing was popular mostly among court musicians and dancing girls.

After two hundred years of Muslim rule, Sanskrit words were mostly forgotten by the musicians, though they knew the practical art fairly well. The word *khayal* became popular and was naturalised. Amir Khusro did not invent the style; he simply gave the

Arabic name to it. Some element of the art of *qavvali* singing may have crept into the indigenous style, but it has been so wonderfully assimilated that it is impossible to disentangle it. In fact, *qavvali* as it is sung in India has itself been influenced by Indian music.

Since the style was ornate and romantic, it did not find favour in the temples. It was mostly patronised by the *kathiks*, the dancing girls, and kings. The Shirqi kings of Jaunpur patronized this style to a great extent in the 14th century. It was quite popular in the 16th century. There is in Braja Bhasa a very important work, called **चौरासीवैष्णवन की वार्ता**. This was compiled by Gokulanatha, the grandson of Vallabhacharya. In the life of Krishnadasa Adhikari, he mentions an interesting incident:

और एक समय श्री नाथ जी के भंडार में कछु सामग्री चाहियत हुती। सो कृष्णदास गाड़ा लेकें आगरे को आये। सो आगरे के बाजार में एनेक वेश्या नृत्य करत हुती। ख्याल टप्पा गावत हुती और भीर हुती। सब लोग तमासो देखत हुते। सो कृष्णदास बाजार में तमासे में जाय ठाड़े भये।

The passage is a long one. I have quoted only the relevant portion which shows that *khayal* was sung at that time. Krishnadasa was born in a village called Chilotara in Ahmedabad district of Gujarat. He left home when he was only 13 years old. He met Vallabhacharya in Mathura who later appointed him as an accountant in Shri Natha temple. Vallabhacharya flourished in the 16th century. The incident mentioned above, therefore, relates to some date in the 16th century.

I cannot enter into further details for want of space and time. I have said enough to show that *khayal* was neither imported from Arabia nor Iran. There was a certain style of musical composition and a certain style of rendering already prevalent in Indian music. *Khayal* was only a natural development of that style. Neither Amir Khusro invented it, nor did the Shirqi kings of Jaunpur, though each of them may have lent a hand in its development. It became very popular in the 18th century during the reign of Muhammad Shah when Adaranga and Sadaranga composed hundreds of songs in this style. It is interesting to note that *pallavi* singing in Karnatak music was also developed to its perfection in the 18th century.

In all arts, there are classical and romantic forms. In Hindustani music, *dhruvapada* is purely classical. *Thumari* and *tappa* are purely romantic. *Khayal* is classico-romantic, and this is the secret of its appeal, for it caters to both tastes, classical and romantic.

THE IMPACT OF A.I.R. ON INDIAN MUSIC

J. C. MATHUR

WHEN the radio came on the Indian scene in the 'thirties of this century, music was already on the look out for new patronage. For about a hundred years before that, Indian musicians thrived under the personal patronage of princes and landlords. Some of these princes and landlords maintained musicians as decoration to their courts, but some did so because they were genuine lovers of music. However, even among the princes and the aristocracy, a new generation had come up, which was not steeped in the tradition of honouring the ancient arts and which was more attracted by the glamour of the West.

The patronage thus lost was compensated towards the end of the 19th century by the emergence of the commercial theatre. Stage music had a flavour of its own but it had its roots in the classical tradition. The songs were trimmed and the harmonium, which was probably admitted for the sake of dramatic effect, soon entrenched itself firmly. The duration of recitals was restricted compared to those given in the chambers of the aristocrats. To be successful, it became necessary for the singer to have a stage personality. Thus, most of the learned Ustads and Pandits could find a place in the theatre only as composers and music directors. However, the theatre of the late 19th and early 20th centuries, while deeply influenced by the West in its setting and declamations, did continue one important feature of the old drama; it gave music a high place and in every play the expression of the *rasa* was dependent as much upon the language and the dialogue as upon the multi-coloured beauty of the songs.

In the beginning of the 20th century, a third patron made its appearance. This was the gramophone. The gramophone was an exciting development, more so because it imposed a standard duration upon recitals. It is remarkable how even the great masters agreed to give recitals of a duration of three and a half minutes and subjected themselves to long rehearsals, full of breaks and interruptions. Nonetheless, the new patronage was unmistakable.

In the 'thirties, however, a very big change began to manifest itself. As a result of the new economic impact, the princes and the landlords gradually ceased to be the patrons of music. The theatre had been unceremoniously jettisoned by the cinema. Though the early films made use of classical melodies, it was clear from the very beginning that this new from of entertainment would not have much use for traditional and classical music, and would depend upon other devices for enlivening its presentation. However, the gramophone continued. Although the long-playing record was still far off, old masters continued to derive some income, but far less satisfaction, from the brief recordings they were able to give. In such a situation, it was doubtful whether high-class Indian music could survive as a form of art and entertainment. It was then that the radio came on the scene with its offer of opportunities to both the old masters and promising young artistes. Musicians could now give freer play to their art and reach the homes of the people in their hours of leisure. Little wonder that this newfound patronage brought a sense of liberation to artistes.

The absence of the paid concert in most parts of India added to the importance of the radio as a patron. It is true that in Madras and in some other cities, paid concerts began to be organised about the beginning of the 20th century, but this was not so in the rest of the country. As a rule, the musician could not depend upon fees from recitals given before audiences who paid for them. Even now, the paid concert is mostly confined to certain seasons and festivals, and artistes depend largely upon All India Radio, both for a steady income and for keeping up their performance routine. Having thus emerged as a vital patron of Indian music (the annual output of Indian music on All India Radio is 51,000 hours and the number of artistes on its rolls

nearly 10,000), it was natural that the radio should have influenced musicians and their mode of expression to some extent directly or indirectly.

An obvious and in some ways revolutionary change for which All India Radio is responsible is that the circle of performing musicians has become much wider. It now includes a large number of men and women from educated and 'respectable' families who are no longer shy of giving performances and receiving fees for them. Indirectly this has transformed the status of the professional musician also who no longer regards himself as subject to the whims of his patron. The only distinction now between the amateur and the professional musician is that the amateur is not able necessarily to give as much time to it as the professional. Otherwise, socially and in the standard of their art, they are both on the same footing; there is greater respect for each other, greater sense of kinship and an undoubted awareness that what binds them together is their artistic expression. Perhaps nothing signifies more concretely the change-over from the feudal concept of the patronage of music to the more modern outlook. No doubt, in the air-conditioned and remote atmosphere of the studio, the professional musician misses the direct presence of an appreciative master. But three decades of the radio habit have perhaps given to most of them a new sense of communication with their larger audience in thousands of homes. Lately, AIR has also been organising audience programmes which bring back to the performing artiste the atmosphere of the old *salon* or the new concert-hall under more congenial conditions.

While the performing artiste's personality has gained in stature and social recognition, it has also been subjected to discipline of a type which in some respects is entirely new and sometimes irksome. The criterion for judging the standard and position of an artiste in the past was nebulous. Outstanding musicians earned easy recognition. Their reputation travelled far and wide. But those just below that category and also the mass of the promising ones could only show up their talents. Fees used to be determined in a somewhat haphazard manner. All India Radio, in spite of

hostile criticism in the beginning, has introduced the system of auditions, which is an entirely new experience for Indian artistes. The system of audition may not be perfect; it is handled by human beings. But, it has subjected the Indian musician to a sense of discipline, which is not a bad thing for the proper efflorescence of his art. By now, the musicians seem to have reconciled themselves to this system and, in fact, the gradation given in All India Radio is more or less the accepted standard which determines the quality of the artiste's performance anywhere in the country.

But a more significant discipline which the Indian musician has accepted is that of duration. The gramophone record only gave the artistes enough scope to touch upon the fringes of a *raga*. Further, the change of habits of people reduced the number of admires who could sit through the night over a single performance. The radio, with its keen sense of time and punctuality and with some of its inherent limitations, had to standardise duration for performances. Thus it was that programmes of such manageable durations as 15 minutes, half an hour, 45 minutes, one hour and in some case one and a half hours became a normal routine. In the South, a recital has generally become a composite fare in which the artiste is able to display his competence in various styles. In other words, certain generally accepted patterns of recitals have come to stay. This has not, however, interfered with the basic freedom of the artiste, though an interesting side result has been a relaxation of the old insistence on the so-called time-theory of the *ragas*.

Certain prestige programmes of All India Radio have become almost an institution in the homes of discriminating listeners. There is, for example, the Friday concert of the South Indian stations, inclusion in which is often coveted. The National Programme of All India Radio, a weekly feature that was introduced in 1952 and is relayed every Saturday night by all AIR stations, has been instrumental in providing countrywide audiences to selected artistes of both the Karnatak and the Hindustani styles of music. Not only has this programme had an educative value for listeners who otherwise would seldom get opportunities to hear artistes of this standard and of different styles, but, by putting on

the same forum artistes of the two schools, the programme is also gradually leading to a better appreciation of each others art and is imperceptibly promoting assimilation of some features on a mutual basis. Obviously, this process of assimilation is very gradual and may not necessarily be conscious. But indications are not wanting of the possibility of new trends in Indian music emerging from this process. Whether a common school of Indian music would emerge is perhaps a matter for remote speculation but there is no doubt that the two systems are coming much nearer each other and that the National Programmes of All India Radio have played no small part in bringing this about.

Both functionally and in its structure, All India Radio is, as it were, destined to act as an agent for cultural integration in our country. Nowhere has this been more clearly demonstrated than in the field of folk music. Though literary scholars and anthropologists had from time to time brought to light the poetic beauty of folk songs and referred to its musical character, it was only All India Radio which, in recent years, has reintroduced folk music into the basic texture of Indian music. In the beginning, folk songs were treated as a device for enlivening rural programmes only. Gradually, these occasional snatches won the heart of music producers and eventually folk songs got a place in the general programmes and ultimately in the National Programmes. There is much that is raucous in some of the folk songs broadcast by AIR, much which jars on the ears of those used to more polished fare. Nevertheless, there is also much which haunts even the sophisticated listener and pleases the average one for whom indigenous folk music opens out an immense field of fun, frolic and tripping rhythm. To the folk singers themselves for whom these songs are only an expression of their daily experiences and not an assiduously cultivated art, this recognition of folk music by All India Radio has given a much-needed sense of confidence in their cultural values and has also arrested the unfortunate process of the drifting away of some of the tribal people from their folk lore and way of life. AIR's programmes of folk music, coupled with the annual National Festival of Folk Dances, is therefore playing an unmistakable role in the preservation of a

heritage which remained neglected for so long and which was in peril of being unceremoniously lost.

In recent years, programmes of folk music have opened another chapter. For a long time, AIR's light music programmes consisted either of *bhajans* and other devotional songs or of film songs. With the increasing trend among composers of film music to lean heavily upon European and American music, AIR's producers have been looking for new modes. This they have found readily at hand in our folk tunes. Though it will be some time before high quality popular music based on folk music is produced on a large scale, experiments at various stations of AIR have had encouraging results. What is more, a new interchange of melodies and tunes between the various regions has now been made possible. The Programme Exchange Unit of AIR receives recordings of folk songs from different regions; this Unit distributes these to various stations who thus get attractive tunes from different parts of India on which they can base their light music. If this process continues, it may be possible, in the not too distant future, for India to have light music which is based on some of the best in folk songs and is accepted all over the country.

AIR's endeavours towards producing high quality light music have brought about another happy result. During the medieval period, the composer and the poet was one and the same person. That is why some of the old songs have become practically immortal. During the decadent period of Indian music and literature, a gulf appeared between the composers and artistes on the one hand, and the poets on the other. This gulf was unfortunately encouraged by the cinema which did not have too much interest in poetry of high quality. All India Radio has, however, attempted to bring the poet and the singer nearer each other. No doubt there have been problems; not all lyrics have been composed in a musical spirit and the attempts to give them a musical form have often led to monotony of a new kind. Nevertheless, the poet is himself now responding to the requirements of the composer. Some of the best-known poets in practically every Indian language have now contributed to AIR's light music (*Sugam Sangeet*). Already poets who have a musical back-

ground are beginning to write songs which are as musical as the songs written by the medieval poets. If this development continues, it will undoubtedly give a new turn to Indian music and may very well restore the position of *sahitya* (literary content) in Indian Music.

During the later medieval period, Indian music gained in virtuosity and sophistication, and became more or less a personal art practised for solo performances in the exclusive atmosphere of the chamber. There was thus very little scope for orchestral compositions and choruses. People came to believe that Indian music is entirely an individual art and that there could be no tradition of group performances outside the devotional songs in the temples and folk festivals, etc. In this background, AIR's *Vadya Vrinda* (orchestral ensemble) would appear to be a bold experiment. It has not yet passed out of the phase of controversy and a period of struggle for recognition by the Pandits is bound to continue for a long time as it did even in the West. But the *Vadya Vrinda* is undoubtedly a permanent contribution to modern Indian music. Its compositions are now being heard from all stations of AIR and its performances before audiences have left a deep impression even upon those to whom orchestral Indian music is almost sacrilegious.

Choral music has fewer challenges to face. But until AIR took it up, difficulties in the formation of such groups had deterred many a pioneer. The Santiniketan School of choral music is deeply wedded to a particular style which Tagore evolved with a definite purpose. AIR's choral groups are, however, attempting to revive the Dhamar and Dhrupad style of singing, an attempt which is strictly in tradition with classical Indian music and which is bound to make such music more and more acceptable to large masses of listeners.

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